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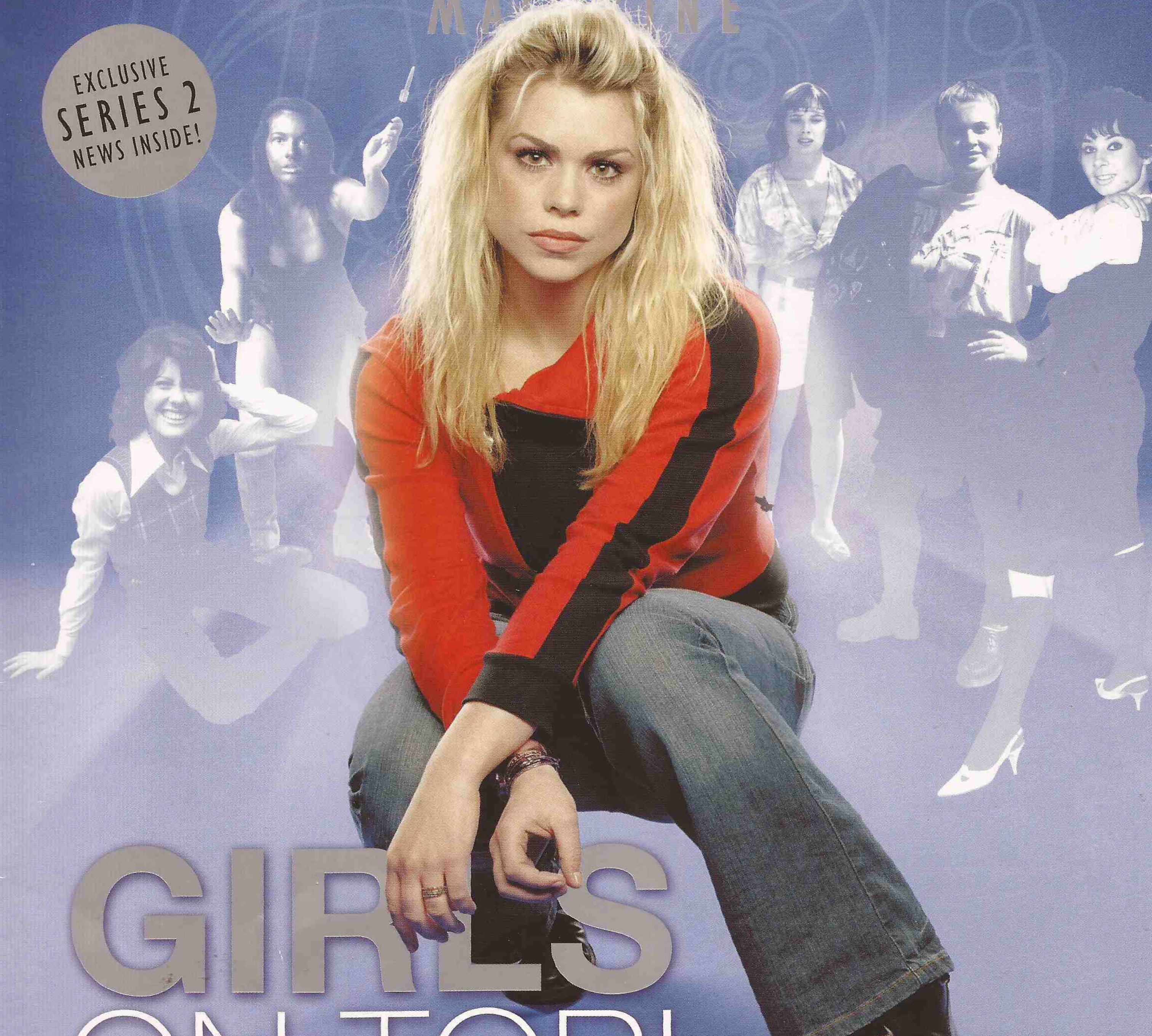

GIRLS ON TOP!

The Doctor's female companions - all much more than just a pretty face...

INSIDE | MURRAY GOLD | THE INVISIBLE ENEMY | THE CRUEL SEA

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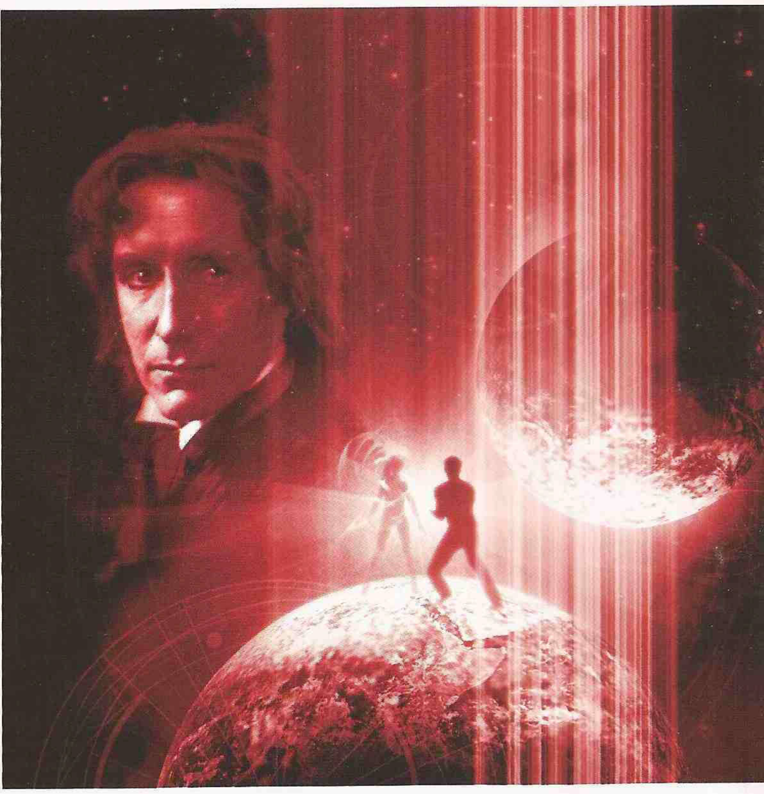

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DWM362 PULL TO OPEN...

EDITOR'S LETTER

HOORAY FOR DOCTOR WHO'S ASSISTANTS! Er, I mean companions. Or is it helpers? Or just friends? I never know what to call them, frankly. 'Assistant' sounds a bit too secretarial or pass-the-test-tubes scientific, while 'companion' has a whiff of lonely Edwardian old ladies about it. 'Helpers' is what very young children used to call them in my day, but it sounds horribly twee and ungrammatical. So I suppose we ought to settle for 'friends', but that hardly seems to sum up the relationships that our Time Lord hero has forged with so many humans/near-humans/robot dogs over the last 40 years.

But however we refer to them, the TARDIS travellers (hm, no, too **Doctor Who Weekly**) have always been a vital part of the series and, as Kate Orman argues in this issue's lead feature, for the most part a useful way in for *Doctor Who*'s female audience.

Yes, female audience, you heard me right. It's always been there, you know, just vastly outnumbered by us blokes. And while the TV series was always a particularly male preserve (one female producer, five female writers, and two female directors over 26 years isn't exactly a glowing testimony), strong female characters like Barbara, Sarah Jane Smith and Ace, plus a lack of the usual sci-fi machismo always gave *Doctor Who* an appeal to women.

But nowadays the balance is properly restored. We have Julie Gardner at the helm, a co-star who gets at least as many exciting running bits, witty one-liners, brave confrontations and tear-jerking emotional scenes as the Doctor himself, and some of the best supporting roles for women on TV. I mean in Series Two so far we've got Pauline Collins, Sophia Myles and Zoë Wanamaker. And that only takes us up to Episode 4!

So yes, hooray for new *Doctor Who*. The girls' own programme that boys adore...

Clay

EDITOR CLAYTON HICKMAN
DEPUTY EDITOR TOM SPILSBURY
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PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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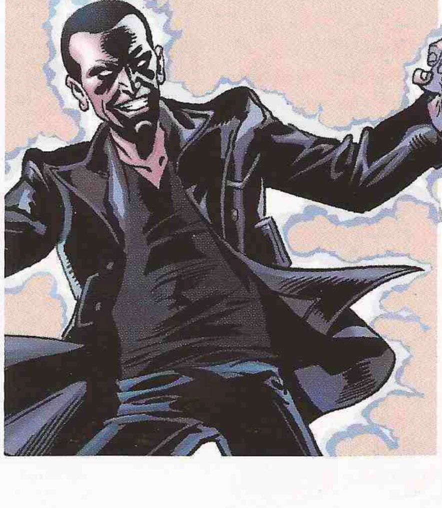
GIRLS JUST WANNA HAVE FUN

14 Famously "there for the dads", Doctor Who's female companions actually played a vital role in the success of the series – and not just as eye-candy! Ladies first, insists Kate Orman...

23 COMIC STRIP: *THE CRUEL SEA*
Part Four: The reflections have taken everyone on board the ship and trapped them in their own fantasies... where they're being slowly digested!

34 INTERVIEW: MURRAY GOLD
DWM tears *Doctor Who*'s newest musical maestro away from his keyboards to discuss his contributions to Series One, his rock 'n' roll influences, and his skills on the air guitar!

44 CYBERMAN
Writer and director Nicholas Briggs takes us behind the scenes of Big Finish's new audio series featuring the fearsome silver giants from Mondas.



46 THE FACT OF FICTION: *THE INVISIBLE ENEMY*
Travel forward to 5000AD for the genesis of one of the Doctor's most beloved travelling companions – a metal mutt named K9. Alan Barnes reveals all as he looks at the influences behind this 1977 adventure.

REGULARS

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Live 34, *Scaredy Cat* and *World Game*.
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With script editor Simon Winstone.

GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

EXCLUSIVE! PAULINE COLLINS RETURNS TO DOCTOR WHO AFTER 38 YEARS!

QUEEN PAULINE!

Left: Pauline Collins in *Mrs Caldicot's Cabbage War*. **Above and below:** Pauline in 1967's *The Faceless Ones* as Samantha Briggs.

THE *DOCTOR WHO* PRODUCTION office is delighted to announce through **DWM** that Pauline Collins OBE has been cast in the forthcoming episode *Tooth and Claw* as Queen Victoria.

The 65-year-old actress has enjoyed a dazzling career on television and in film – some of her most memorable roles include parts in *Emergency Ward 10* (1962), *The Liver Birds* (1969), *Upstairs Downstairs* (1974), *Forever Green* (1989) and the title role in the 1989 movie *Shirley Valentine* for which she was nominated for an Oscar. More recently she starred in the movie *Mrs Caldicot's Cabbage War* (2000) and she is shortly to be seen on BBC One as Miss Fleet in a new production of Charles Dickens' *Bleak House*.

Producer Phil Collinson tells us, "I'm going to have a hard time keeping my mother off set, because *Shirley Valentine* is her favourite film! But I'm amazed and honoured by this casting news – just in this past week, Pauline's been all over ITV as part of the *ITV 50* celebrations, rightly remembered for her unforgettable performance in *Upstairs Downstairs*, which is now a part of TV history. But that's just part of an amazing body of work for Pauline, all the way up to BBC One's recent *The Ambassador*. This was a tough casting call, because I can promise you that this isn't a too sedate version of Queen Victoria! But to hope for, and then get Pauline just makes my whole job worthwhile."

Executive producer and writer of the episode Russell T Davies adds, "Of course, this marks the first time in the new series of *Doctor Who* that we've cast a major guest artist who also appeared in the classic series." Indeed, Pauline first appeared in *Doctor Who* way back in 1967's *The Faceless Ones*, playing almost-companion Samantha Briggs alongside Patrick Troughton's Doctor. Ultimately Deborah Watling joined the regular cast as Victoria Waterfield in the following serial, and Pauline appeared in just five episodes. "I'm never written down as a *Who* girl," Pauline told **DWM** in 1994. "I think people forgot that I was in it, maybe because it was for such a short time."

Russell T Davies continues: "I'm now going to write dialogue which directly connects the lineage of Queen Victoria with Samantha Briggs, proving that they are undoubtedly related. And then I'll cut it. But you and I will know the truth. Seriously though, you write this stuff hoping and praying that it'll be well cast, but this is beyond expectations!"

BASSANO
VICTORIA QUEEN OF GREAT BRITAIN
EMPRESS OF INDIA
1837–JUBILEE–1887

SEVERAL OTHER CAST MEMBERS have also been confirmed for *Tooth and Claw*, including Ian Hanmore as Father Angelo, Michelle Duncan as Isobel, Jamie Sives as Reynolds, Tom Smith as the Host, Ruth Milne as Flora and Ron Donachie as the Steward.

Phil Collinson adds, "This is a very different Steward from the one seen in *The End of the World* – no one's painted blue this time, it just happens to be the same job title. And no doubt we're creating a tradition where every Episode 2 will have a Steward!"

The episode also guest stars Derek Riddell as Robert. "Derek's another great name to add to our roster, as one of UK Drama's hottest rising stars," says Phil Collinson. "He was brilliant – and certainly groundbreaking! – in *The Book Group*, and then *Clocking Off*, and has recently been seen in a leading role in Channel 4's *No Angels*. It's a pleasure to welcome him on board. The cast list for this episode promises the most electrifying combination! But this is *Doctor Who* – not all of these characters will make it out alive..."

DOCTOR·WHO 2006 SERIES

CAST

Doctor Who	DAVID TENNANT
Rose Tyler	BILLIE PIPER
Mickey Smith	NOEL CLARKE
Jackie Tyler	CAMILLE CODURI

CREDITS

Executive Producers	JULIE GARDNER RUSSELL T DAVIES
Producer	PHIL COLLINSON
Associate Producer	HELEN VALLIS
Script Editors	HELEN RAYNOR SIMON WINSTONE
Director of Photography	ERNIE VINCZE
Casting Director	ANDY PRYOR
Production Manager	TRACIE SIMPSON
Production Designer	EDWARD THOMAS
Visual Effects	MILLTV
Special Make-Up and Prosthetics	NEILL GORTON
Models and Miniatures	MIKE TUCKER
Costume Designer	LOUISE PAGE
Make-Up	SHEELAGH WELLS
Incidental Music	MURRAY GOLD

EPISODES

CHRISTMAS SPECIAL:

The Christmas Invasion

Written by	RUSSELL T DAVIES
Directed by	JAMES HAWES

Harriet Jones	PENELOPE WILTON
Alex Klein	ADAM GARCIA
Danny Llewellyn	DANIEL EVANS
Sally	ANITA BRIEM
Major Blake	CHU OMAMBALA
Also co-starring	SEAN GILDER

EPISODE 1:

TBA

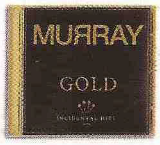
Written by	RUSSELL T DAVIES
Directed by	JAMES HAWES

Cassandra	ZOË WANAMAKER
The Duke	MICHAEL FITZGERALD
Clovis	LUCY ROBINSON
The Matron	DONA CROLL
The Sister	ADJOA ANDOH
The Novice	ANNA HOPE
Chip	SEAN GALLAGHER

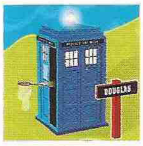
EPISODE 2:

Tooth and Claw

Written by	RUSSELL T DAVIES
Directed by	EUROS LYN



▶ p34
Composer **Murray Gold** tells us about his scores for *Doctor Who*.



▶ p66
Script editor **Simon Winstone** takes on *Production Notes*...

▶ p44
Nicholas Briggs reveals more about his *Cyberman* audio series.

THUNDERBIRDS' SOPHIA MYLES JOINS THE CAST...

YES, M'LADY!

ACTRESS SOPHIA MYLES WILL guest-star in Episode 4 of the new series, *The Girl in the Fireplace*, as Madame de Pompadour.

The 25-year-old actress has already proved herself as a star on both the small and big screen, starring in *The Life and Adventures of Nicholas Nickleby* (2001), *Underworld* (2003), and, of course, as Lady Penelope in the recent *Thunderbirds* movie (2004). She is also due to guest star in the next series of ITV1's *Marple*, later this year.

Phil Collinson says, "Right from the start, Sophia was the first name on our list for this part, after we all thought she was so brilliant and witty as Lady Penelope in the recent *Thunderbirds* movie! And again, we were surprised and honoured when Sophia accepted our offer. At the recent readthrough in Cardiff, Sophia was just dazzling, and we're going to surround her with all sorts of delights and scares. To be honest, Madame de Pompadour is just one of those names I used to hear echoed in history lessons, but about which I knew nothing – but go and read up on her! A truly amazing woman, made all the more fascinating by Steven Moffat's script, which is undoubtedly some of his finest work."

Writer Steven Moffat adds, "Like every other parent in the country I've seen *Thunderbirds* 812 times and like every other Dad I'm hopelessly in love with the movie version of Lady Penelope. And you know, it's not easy being sexier than that puppet – I feel strangely disloyal! But what can you do, she was witty, beautiful and not made of wood. I knew Sophia was top of everyone's wish list for this part, including mine, but I was gobsmacked when we got her. Madame de Pompadour has to be a match for our hero in every way, and with Sophia in the part we're sorted."

Other cast members for *The Girl in the Fireplace* have been confirmed as Ben Turner as Louis and Jessica Atkins as the Young Girl.

WITH THE FIRST RECORDING block now virtually complete, attention has turned to Block Two – comprising the episodes *Tooth and Claw* and *The Girl in the Fireplace*.

"By the time this issue of **DWM** is published, we'll be just over halfway through Euros Lyn's Block Two," Phil Collinson explains, "but at the time of writing, it hasn't even started yet, so I can't tell you how it's going! But I say this all the time about the *Doctor Who* production team, and I'm going to keep on saying it because it's true: I have never seen a group of people work this hard, with this much dedication. I can't tell you how proud I am of this cast and crew. Right now, Block One has finished filming, with only a few plate shots to complete, and it's entering post production. So the wheels of The Mill are turning. We've already seen rough composites of FX shots, and it's very exciting stuff. Every time we think we've set The Mill a new challenge, they knock us sideways with their imagination. So tapes are flying to and fro in the mail!

"But we're entering the busiest time of all now, editing the first episodes, filming Block Two, and prepping Block Three – director Graeme Harper is facing our biggest block yet, consisting of four episodes, and he's still smiling. The Tone Meetings are stretching well into the night! But it's worth it, I'm genuinely excited by this new material."

THE POTTED DOCTOR·WHO HISTORY TOUR

Queen Victoria

- Victoria was the daughter of Edward the Duke of Kent, and Princess Victoria of Saxe-Coburg. She was born at Kensington Palace on 24 May 1819.

- Victoria ruled the United Kingdom longer than any other monarch in British history, coming to the throne in 1837 after the death of her uncle William IV. She reigned for 64 years until her death in 1901.

- On 10 February 1840, Victoria married Prince Albert of Saxe-Coburg-Gotha. Although she was entirely devoted to the German prince, and bore nine children to him, the public was less enamoured. Albert himself died in 1861, and the heartbroken Queen never remarried.

Madame de Pompadour

- Madame de Pompadour was born as Jeanne-Antoinette Poisson on 29 December 1721 in the rue de Clery in France. Her parents were Francois Poisson and Louise Madeline de la Motte.

- She married Charles Guillaume le Normant d'Etoiles in 1741. However, in 1745 she became the mistress of King Louis XV of France. The King bought her Pompadour, the first of six residences, later in 1745. Although she only remained the King's lover for five years, she remained his close friend until her death in 1764.

- Pompadour was renowned as a woman of rare beauty and intelligence, and had a keen interest in literature and architecture.

Queen Victoria	PAULINE COLLINS
Father Angelo	IAN HANMORE
Isobel	MICHELLE DUNCAN
Reynolds	JAMIE SIVES
The Steward	RON DONACHIE
The Host	TOM SMITH
Flora	RUTH MILNE
Robert	DEREK RIDDELL

Episode 3:

School Reunion

Written by	TOBY WHITHOUSE
Directed by	JAMES HAWES

Sarah Jane Smith	ELISABETH SLADEN
Voice of K9	JOHN LEESON
Mr Finch	ANTHONY HEAD
Mr Wagner	EUGENE WASHINGTON
Kenny	JOE PICKLEY
Melissa	LUCINDA DRYZEK
Nina	HEATHER CAMERON
Luke	BENJAMIN SMITH
Milo	CLEM TIBBER
Also co-starring	ROD ARTHUR
	CAROLINE BERRY

Episode 4:

The Girl in the Fireplace

Written by	STEVEN MOFFAT
Directed by	EUROS LYN

Madame de Pompadour	SOPHIA MYLES
Louis	BEN TURNER
Young Girl	JESSICA ATKINS

Episodes 5 & 6:

TBA

Written by	TOM MacRAE
Directed by	GRAEME HARPER

Episode 7:

TBA

Written by	MARK GATISS
Directed by	TBA

Episodes 8 & 9:

The Satan Pit / TBA

Written by	MATT JONES
Directed by	TBA

Episode 10:

TBA

Written by	RUSSELL T DAVIES
Directed by	TBA

Episode 11:

TBA

Written by	STEPHEN FRY
Directed by	TBA

Episodes 12 & 13:

Army of Ghosts / TBA

Written by	RUSSELL T DAVIES
Directed by	TBA

Doctor Who is a BBC Wales production for BBC One. Christmas Special for broadcast December 2005, plus 13x45-minute episodes for broadcast on Saturdays in early 2006. Story order and titles are subject to change.

COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the four weeks.

OCTOBER

■ SATURDAY 15

TV Doctor Who: Time Flight by Peter Grimwade [Fifth Doctor, Nyssa and Tegan] *UKTV Gold*

■ SUNDAY 16

TV Doctor Who: Arc of Infinity by Johnny Byrne [Fifth Doctor, Nyssa and Tegan] *UKTV Gold*

■ SATURDAY 22

TV Doctor Who: Snakedance by Christopher Bailey [Fifth Doctor, Nyssa and Tegan] *UKTV Gold*

■ SUNDAY 23

TV Doctor Who: Mawdryn Undead by Peter Grimwade [Fifth Doctor, Nyssa, Tegan, Turlough and Brigadier Lethbridge-Stewart] *UKTV Gold*

TV Doctor Who: Rose/The End of the World/The Unquiet Dead by Russell T Davies and Mark Gatiss [Ninth Doctor, Rose and Mickey] *UKTV Gold*

■ MONDAY 24

TV Doctor Who: Aliens of London/World War Three by Russell T Davies [Ninth Doctor, Rose and Mickey] *UKTV Gold*

■ TUESDAY 25

TV Doctor Who: Dalek/The Long Game by Robert Shearman and Russell T Davies [Ninth Doctor, Rose and Adam] *UKTV Gold*

■ WEDNESDAY 26

TV Doctor Who: Father's Day/The Empty Child by Paul Cornell and Steven Moffat [Ninth Doctor, Rose and Jack] *UKTV Gold*

■ THURSDAY 27

TV Doctor Who: The Doctor Dances/Boom Town by Steven Moffat and Russell T Davies [Ninth Doctor, Rose, Jack and Mickey] *UKTV Gold*

■ FRIDAY 28

TV Doctor Who: Bad Wolf/The Parting of the Ways by Russell T Davies [Ninth Doctor, Rose, Jack and Mickey] *UKTV Gold*

■ SATURDAY 29

TV Doctor Who: Terminus by Stephen Gallagher [Fifth Doctor, Nyssa, Tegan and Turlough] *UKTV Gold*

TV Doctor Who: Rose by Russell T Davies [Ninth Doctor, Rose and Mickey] *UKTV Gold*

■ SUNDAY 30

TV Doctor Who: Enlightenment by Barbara Clegg [Fifth Doctor, Tegan and Turlough] *UKTV Gold*

DOCTOR WHO
SCAREDY CAT

■ ALSO THIS MONTH

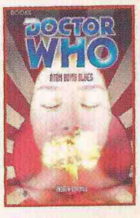
CD Doctor Who: Scaredy Cat by Will Shindler [Eighth Doctor, Charley and C'rizz] *Big Finish* £14.99

CD Cyberman: Fear by Nicholas Briggs *Big Finish* £10.99

NOVEMBER

■ MONDAY 7

DVD Doctor Who: City of Death by David Agnew Fourth Doctor and Romana] *BBC DVD* £19.99



Novel Doctor Who: The Time Travellers by Simon Guerrier [First Doctor, Susan, Ian and Barbara] *BBC Books* £5.99

Novel Doctor Who: Atom Bomb Blues by Andrew Cartmel [Seventh Doctor and Ace] *BBC Books* £5.99

■ THURSDAY 10

DWM Issue 363 *Panini* £3.99

■ THURSDAY 17

DWM Special Edition #12: Doctor Who In Their Own Words 1963-69 *Panini Comics* £5.99

BIG FINISH AUDIO SCHEDULE CONFIRMED FOR 2006 AND BEYOND

A GOOD, LONG LISTEN!

BIG FINISH PRODUCTIONS' GARY RUSSELL HAS confirmed the company's plans for *Doctor Who* audio dramas for 2006, plus details of further commissions.

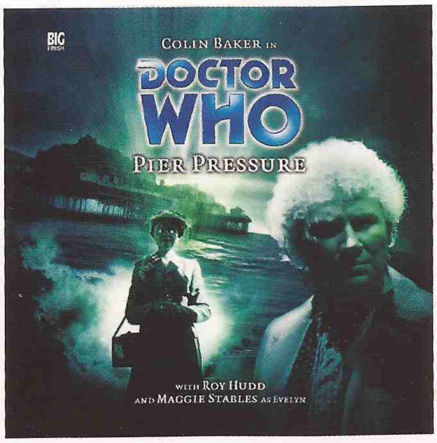
January 2006 *Pier Pressure* by Robert Ross (Sixth Doctor and Evelyn); **February** *Night Thoughts* by Ed Young (Seventh Doctor, Ace and Hex); **March** *Time Works* by Steve Lyons (Eighth Doctor, Charley and C'rizz); **April** *The Kingmaker* by Nev Fountain (Fifth Doctor, Peri and Erimem); **May** *The Settling* by Simon Guerrier (Seventh Doctor, Ace and Hex); **June** *The Cube* by Trevor Baxendale (Eighth Doctor, Charley and C'rizz).

The following 15 stories are also in the pipeline, but currently have no firm release dates. Titles are also subject to change.

Fifth Doctor *Summer in the City* by Joseph Lidster; *Circular Time* by Paul Cornell and Mike Maddox; *Friends & Enemies* by Adrian Rigelsford; *Son of the Dragon* by Steve Lyons.

Sixth Doctor *The Nowhere Place* by Nicholas Briggs; *Dead Men Walking* by Joseph Lidster; *Year of the Pig* by Matthew Sweet; *The Clutches of Kali* by Manjit Singh; *Spiders* by Alison Lawson.

Seventh Doctor *We Are the Dead* by Martin Day; *Alone Again* by Marc Platt; *Deadman's Hand* by John Ostrander.



Eighth Doctor *Memory Lane* by Eddie Robson; *Best of All Possible Worlds* by Alex Fitch & Kim Morgan; *Absolution* by Scott Woodard.

Dead Men Walking and *Summer in the City* were both discussed last issue, and are provisionally both pencilled in for September 2006. Pictured above is the cover for January 2006's release, Robert Ross' *Pier Pressure*, which guest stars legendary comedian Roy Hudd.

ALL 13 DOCTOR WHO CONFIDENTIAL CUT-DOWNS COME TO DVD

FIRST & LAST ON DVD!

POLICE PUBLIC CALL BOX
DOCTOR·WHO
The Complete First Series

BBC DVD'S 'COMPLETE SERIES ONE' BOX SET, featuring all 13 episodes of Christopher Eccleston's era as the Doctor, is still on course for release on Monday 21 November, priced £69.99.

It has been confirmed that all 13 'cut-down' editions of BBC Three's recent *Doctor Who Confidential* documentary series will be included on the set (though with replacement music), as well as a special 14th programme, *Backstage At Christmas*, which takes a sneak preview look behind-the-scenes on *The Christmas Invasion*.

Other special features include three 'Video Diaries'. These are *On Set With Billie* (Billie Piper's own camcorder footage), *Making Doctor Who* (Russell T Davies' footage), and *Waking The Dead* (Mark Gatiss' footage from the recording of *The Unquiet Dead*).

There are also several other featurettes, exclusive to this box set. These are *Destroying the Lair*; *Mike Tucker's Mocks of Balloons*; *Designing Doctor Who*; *Laying Ghosts – The Origins of The Unquiet Dead*; *Deconstructing Big Ben*; and *The Adventures of Captain Jack*.

The set also features an interview with Christopher Eccleston from the BBC's *Breakfast*, and the "Trip of a lifetime" trailers for the series that were shown on BBC One throughout the series' run. Unlike the 'vanilla' DVDs that are currently on sale, the box set includes a 5.1 Surround Sound mix for all 13 episodes, as well as commentaries. (See **DWM** 360 for full details on the commentary recordings.)

A collector's booklet is also included in the set, which features an introduction from Russell T Davies.

Next issue we will be presenting a full preview of the box set and talking to those involved.

The aforementioned 'vanilla' DVDs have continued to sell well over the past few months, which bodes extremely well for the success of the box set. Volume 3 entered the national DVD chart at Number 2, before dropping to Number 14 and Number 36 over the next couple of weeks. Volume 4 also hit Number 2, only held off the top spot by *The Hitchhiker's Guide to the Galaxy* movie.

MEANWHILE, BBC DVD'S PLANS FOR THE *Doctor Who* range in 2006 remain shrouded in secrecy, although *The Beginning* box set, which features the first three *Doctor Who* serials from 1963/4, starring William Hartnell [below] as the original Doctor, is now set for release on Monday 9 January. We hope to have further details of this release's extra features next issue.

MICHAEL SHEARD

MICHAEL SHEARD, WHO SADLY DIED ON 31 August, was a busy and much-loved actor who made no fewer than six memorable television appearances in *Doctor Who*, and more recently a seventh on radio.

To millions of cinemagoers he was best known for his appearances as the doomed Admiral Ozzel, choked to death by Darth Vader in the 1980 *Star Wars* instalment *The Empire Strikes Back*, and as Adolf Hitler, dismissively autographing Harrison Ford's notebook when the two come face to face in a surging crowd in 1989's *Indiana Jones and the Last Crusade*. This was only one of several appearances as the infamous Nazi dictator, a role he also played in 2003's *Hitler of the Andes*, 1985's *The Dirty Dozen: The Next Mission*, the 1976 thriller *Rogue Male*, and, perhaps most memorably, in Thames Television's fantasy series *The Tomorrow People* in 1978.

But the role with which Michael Sheard will be most strongly associated by a generation of viewers is the vindictive schoolmaster Mr Bronson in the BBC1 children's soap opera *Grange Hill*; between 1985 and 1989, the series was dominated by the disciplinarian villainy of the middle-aged martinet and his ill-fitting hairpiece.

Sheard's other film work included such classics as *Raiders of the Lost Ark* and *Force 10 From Navarone*, and he cited his favourite role as that of Sergeant Mann opposite Roger Moore and Telly Savalas in the 1979 wartime adventure *Escape to Athena*. His television credits read like a checklist of the best-known British shows of the last four decades: *Coronation Street*, *Crossroads*, *Press Gang*, *Blake's 7*, *Minder*, *All Creatures Great and Small*, *The Professionals*, *The New Avengers*, *Take The High Road*, *Dixon of Dock Green*, *Z Cars*, *Softly Softly*, *Tales of the Unexpected*, *Space: 1999*, *The Sweeney*, and semi-regular characters in two classic comedies, *On the Buses* and *Auf Wiedersehen, Pet*.

Although always instantly recognisable, Michael Sheard was an actor of unostentatious but remarkable versatility, capable of using his soft, inquisitive features and gentle vocal delivery to create mild-mannered, passive and kindly characters who were every inch as believable as the hard-bitten thugs and villains who arguably brought him the greater attention. In *Doctor Who* he gave us both, even combining the two in 1977's *The Invisible Enemy*, in which his pleasant and cuddly Supervisor Lowe underwent a wholly convincing transformation into a calculating, ruthless adversary when infected by a malevolent space virus.

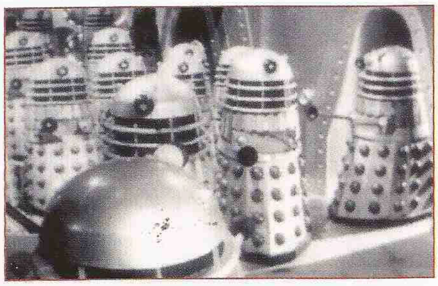
His first and smallest *Doctor Who* role, as Rhos in 1966's *The Ark*, was among his earliest television jobs. By the time of 1971's *The Mind of Evil* he was winning larger roles, and made a strong impression as the idealistic good egg Dr Summers, caught up in the Master's evil machinations at Stangmoor Prison. Next came the performance for which he is most fondly remembered by *Doctor Who* fans: as the good-hearted amateur scientist Laurence Scarman, struggling to come to terms with the Doctor's superior knowledge and with the unthinkably gruesome fate that has befallen his brother, he expertly negotiated both broad humour and profound pathos, etching a place in *Doctor Who* legend in the 1975 classic *Pyramids of Mars*. Two years later *The Invisible Enemy* saw his second appearance alongside Tom Baker's Doctor, while he greeted Peter Davison's newly-regenerated incarnation with a delightful turn as the softly spoken apothecary Mergrave in 1982's *Castrovalva*. His final televised role on *Doctor Who* was as another man possessed, this time by the dreaded Daleks, who had invaded the mind of Sheard's doomed Headmaster and forced him to do their bidding (shades, perhaps, of the dastardly Mr Bronson, a part he was still playing at the time) in 1988's *Remembrance of the Daleks*.

More recently, Michael Sheard played the role of Orsino opposite Paul McGann's Doctor in the Big Finish *Doctor Who* audio play *The Stones of Venice* (currently airing on BBC7), bringing to an impressive total of six the number of different Doctors he had worked with on the series.

Not only a consummate actor but also a good friend to *Doctor Who* fandom, Michael Sheard will be very much missed.

PHILIP MacDONALD

▼ POWER DISCOVERY



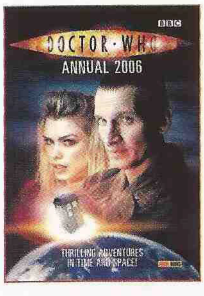
Two short clips from the 1966 story *The Power of the Daleks* have been discovered at the BBC. The clips were actually broadcast on BBC Two on Sunday 11 September, as part of the *Sunday Past Times* show, and were noticed by some eagle-eyed fans as being sequences not previously known to exist. The clips were taken for use in the programme from a 1960s edition of *Tomorrow's World*, and the producers of *Sunday Past Times* were unaware of the significance of their find.

The clips only last for about 10 seconds each, and may be included on a future DVD release. The first shows the Dalek production line, and the second shows the Daleks outside their capsule. Both clips can be found on the BBC's *Doctor Who* website at *www.bbc.co.uk/doctorwho*

CHRIS WINS TV QUICK AWARD

Christopher Eccleston was named Best Actor of 2005 at the *TV Quick/TV Choice* awards in September, for his role as Doctor Who. *Doctor Who* was also nominated for the Best Series category, but lost out to *Desperate Housewives*.

▼ ANNUAL SUCCESS



The 2006 *Doctor Who Annual*, published by Panini Books, is flying off the shelves at an astonishing rate – with still three months to go until Christmas! The book, which features stories by Steven Moffat, Robert Shearman, Paul Cornell, Gareth Roberts and Scott Gray, as well as material from Russell T Davies, entered the Top 10 hardbacks in September, rubbing shoulders with the likes of *Harry Potter and the Half Blood Prince*. You better watch out, Harry. The Annual is currenty available from all good bookshops and newsagents, priced £6.99.

NEW GRAPHIC NOVEL

The Eighth Doctor is set to make his Graphic Novel début in November, with the first of four volumes collecting together the comic strips from the pages of **Doctor Who Magazine**. *Doctor Who: Endgame* features the stories *Endgame*, *The Keep*, *Fire and Brimstone*, *Tooth and Claw*, *The Final Chapter* and *Wormword*. Two bonus strips, *A Matter of Life and Death* and *By Hook or By Crook*, will also be included, as well as an introduction to the villainous Theshold. The volume also includes a host of bonus material, including original artwork and sketches from artist Martin Geraghty, features and commentary from writers Alan Barnes and Scott Gray, plus original storylines and unused snyopses.

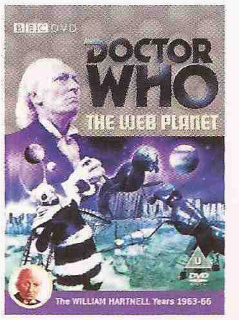
The 212-page black-and-white volume retails at £14.99, with a full-colour cover from Martin Geraghty.

WIN AN ISOP-TOPE

DON YOUR WHITE ANORAKS AND RUB VASELINE ON YOUR eyeballs, because 1965 insect-o-fest *The Web Planet* is out on DVD!

Starring William Hartnell as the First Doctor, and featuring the weirdest array of monsters ever to grace the series, this story is perhaps the most alien *Doctor Who* ever got. Plus it's full of giant ants and wasps and things, and the Doctor burns Ian's tie in an acid pool. What more could you want?

The features-packed DVD of *The Web Planet* is available now from 2 entertain priced £19.99, but we've incarcerated five copies in the Crater of Needles, and they'll be sent on a kirby wire to five lucky readers who can answer the following riddle, posed by the Animus herself:



What was the novelisation of *The Web Planet* called:

a) Doctor Who and the Zarbi
b) Doctor Who on the Strange Planet Vortis
c) Doctor Who and the Oh Come On, Surely We'll Never Get Away With This One, Verity?

Send your answers (and a picture of an Optera if you like) on a postcard or stuck-down envelope marked **'Insect Movement By Roslyn de Winter'** to the editorial address at the top of page 10 by 9 November 2005. Zarrr-biiiiiiiii!

BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

TENNANT ASSISTS DRUG ADDICTED ELEPHANT

David Tennant is providing the voice of Hamish for the English language version of forthcoming computer animated feature film *Free Jimmy*, the first CGI movie produced in Norway. Due out in December 2006, it features a paranoid, drug addicted circus elephant, who makes a break for freedom. Yes, really! The English screenplay is by *The Long Game*'s **Simon Pegg** and adding vocal talent are **Mark Gatiss** and *Comic Relief* Doctor **Jim Broadbent**. Tennant and Gatiss' performances in *The Quatermass Experiment* will be released on DVD on 24 October. Both actors feature on the DVD commentary, and were reunited in late June to take part on the documentary *Bring Something Back: The Making of The Quatermass Experiment* [see photo below].

BILLIE – YEAH BUT, NO BUT, NO

Despite earlier press speculation, **Billie Piper** does not appear in the third series of *Little Britain*. She told *B Magazine*, "That's interesting how that got out! That's so funny. That was a conversation that happened but it's really a pipe dream for me. I'm good friends with David [Walliams], so its something we spoke about very briefly, but I don't know if that will ever come up. But of course I would definitely do it if they asked me! I would probably be very nervous because those guys are just geniuses aren't they? But we'll see what happens!" Unlike Series Two, the third series, still featuring the voice of **Tom Baker** and a guest appearance from **Colin Baker**, premières on BBC One ahead of BBC Three (the Series Two DVD was issued on 10 October). A fourth series is unlikely, although a 2006 Christmas special is planned. *Little Britain* will feature on ITV1's *The South Bank Show* this Autumn.

ECCLESTON CELEBRATES ITV

Christopher Eccleston headed the *Doctor Who* contingent adding their comments to *ITV's 50 Greatest Shows* on 10 September along with **Verity Lambert**, **Russell T Davies** and **Jean Marsh**. Eccleston took part in the Great North Run 2005 on 18 September, raising funds for the Leukaemia Research Fund (donations via *http://www.lrf.org.uk/*) and has thrown his weight behind the fight to raise an additional £16.5 million to save Manchester's historic Victoria Baths, winner of BBC Two's 2003 *Restoration* series as originally championed by **Richard E Grant**.

THE SOUND OF BARROWMAN

John Barrowman will be singing and presenting in 2006 BBC One four-part entertainment show *The Sound of Musicals*, recording for which took place between 30 September and 6 October. He appears in *Children Will Listen* on 23 October, a concert at the Theatre Royal Drury Lane, celebrating the 75th birthday of Stephen Sondheim, on behalf of ChildLine. Tickets can be obtained on 020 7494 5060 priced between £20 and £120 (the last includes a champagne reception). John was a guest on ITV1's *Loose Women* on 13 September.

ON THE BUSES WITH NOEL

Noel Clarke plays sexy Steve opposite Sarah Smart in ITV1's six-part, quirky yet dark, drama Jane Hall's *Big Bad Bus Ride*, written by Sally Wainwright (*At Home with the Braithwaites*). The series includes Broadway-style numbers and *Matrix*-style special effects and should air in January. Also cast is *The Greatest Show in the Galaxy*'s **Ian Reddington** as sinister (what else?!) Barry.

CALLOW REPRISE

The Unquiet Dead's **Simon Callow** has joined the cast of Andrew Lloyd Webber's *The Woman in White* at London's Palace Theatre as Count Fosco, a role he previously played in the BBC's 1997 dramatisation. **Mark Gatiss** returned as the hapless Glen Bulb in the second series of BBC Three's *Nighty Night*. *School Reunion*'s **Anthony Head** has joined the tour and London Criterion Theatre run of *Otherwise Engaged* playing Jeff opposite animated Doctor **Richard E Grant**'s Simon Hench. *Aliens of London/World War Three*'s **Navin Chowdhry**, currently Doctor Naz Osbourne in ITV1's *The Golden Hour*, plays Asif in forthcoming controversial London terror bomb drama Red Mercury, which was filmed prior to the terrorist attacks in London on 7 and 21 July.

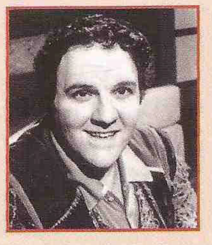
DAVISON IS NEBULISED

Peter Davison will guest star as Doctor Diplodocus in *The Deptford Wives*, an episode from the second series of Radio 4's *Nebulous*, featuring **Mark Gatiss**, written by [Big Finish play] *Faith Stealer*'s **Graham Duff** and directed by **Nicholas Briggs** to air next spring. Davison has been shooting the six-part second series of ITV1's *Distant Shores* in Northumberland, which includes appearances from *Blake's 7* actors Gareth Thomas and Steven Pacey. He took time out to appear in BBC regional news programme *Look North*, visiting *The World of James Herriot* in Thirsk and reminiscing about Tristan from *All Creatures Great and Small*.

QUICKIES

There's just time to attend the final recordings of the latest series of Radio 4's *Dead Ringers* featuring alternative Tom Baker Jon Culshaw and co-written by Big Finish writer **Nev Fountain** – take a look at *www.bbc.co.uk/radio4/comedy/deadringers.shtml* for details. **Russell T Davies** attended the Cardiff Mardi Gras Fringe Benefit evening on 6 September. BBC One's drama *The Virgin Queen* features prosthetics from **Neill Gorton** and costumes from Tom Baker/Peter Davison era costume designer **Amy Roberts**. **Robert Shearman**'s two-part Radio 4 serial *Towards the End of the Morning* aired on 4 and 11 September. **Graeme Harper** is a director of the current series of BBC One's *Byker Grove*. Lynda with a Y, **Jo Joyner** is among the sketch show performers in Five's *Swinging*, whose writers include *Who* novelists **Gareth Roberts**, **Rebecca Levene** and **Jonathan Morris**. **Mary Tamm** was Danuta Richmond in ITV1's *Rose and Maloney* on 26 September. **Ray Brooks** (David from *Daleks – Invasion Earth 2150 AD*) has joined *EastEnders* as a potential love interest for Pauline Fowler, Joe Macer.

OBITUARY



Alf Joint, who was one of Reegan's heavies in *The Ambassadors of Death*, a primitive and stuntman in *Colony in Space* and the stunt arranger of *Battlefield*, died on 25 July aged 78. **David Jackson**, who was The Squire in Big Finish's *Sarah Jane Smith: Comeback* and was best known as Gan from *Blake's 7*, died on 25 July aged 71.

YOUR *DOCTOR WHO* QUERIES ANSWERED BY **SORVAD**

MATRIX DATA BANK

More letters have been discovered in Sorvad's transdimensional mailbag – but these are in response to those questions that Sorvad couldn't – quite – answer in previous *Data Banks*. So let's hear your ideas...

SORVAD'S STUMPED

Paul Ingram writes via email about the Time War, and why the Time Lords didn't use the power of the vortex against the Daleks [see *MDB* 360]: "Maybe they did use it, but not in the way you'd use a gun or a tank. Perhaps the power trapped in TARDISes is used like a nuclear weapon, as a deterrent and a last resort only. Perhaps when the Time Lords realised that they couldn't beat the Daleks, they did unleash the power of the time vortex as Rose did in *The Parting of the Ways*; ending the Dalek race, but also their own, in the fallout?"

Steve Manfred of Wisconsin and **Gareth Thomas** of Oswestry have similar ideas about *The End of the World* [*MDB* 360]. Over to Steve: "In Jabe and the Doctor's conversation, Jabe refers to the steward and the staff. She then adds that it's the control of the station that is completely automated by the computer. Perhaps the maintenance staff on board are contractors?" Gareth adds: "Raffalo says she just needs to register the spiders, using the device she held to notify someone else – the Corporation? – who is not on board."

Robert Smith of Tilehurst writes on the subject of wily Slitheen Blon Fel Fotch's continuing resemblance to Margaret Blaine of MI5 in *Boom Town* [see *MDB* 361]: "In *World War Three*, the Doctor remarks that the Slitheen are obliged to hide inside fat people. Perhaps she just hadn't encountered anyone huge enough since her escape?" But Sorvad's also fond of a suggestion from **Chris Theodoridis** of London: "When the rest of the Slitheen are killed by the missile at Downing Street, Blon escapes by the skin of her teeth; surely she was unable to salvage the body suit technology she needed before teleporting away. The reason she remained in her 'Margaret' disguise is simply that she had no choice!"

NO NO NANO?

It's all go in the Matrix this month. Sorvad's barely had time to rest his weary eyestalk when more notes and queries on all things *Who* come rattling through his letterboxes both actual and virtual. And referring to himself in the third person all the time like Makosi off *Big Brother* takes its toll too.

First off is **Chiara Bewley** of Gateshead, who asks, "How did the nanogenes on Jack's ship know how to sort out the Doctor's hand properly in *The Doctor Dances* if the Doctor is an alien? Aren't they tuned in for human DNA like Jack's or Rose's? Is it anything to do with the Doctor being part human?" Chiara's opened up a hornet's nest here. The nanogenes in Jack's ship do seem to be 'tuned in' to human DNA. But it's possible that they could be better programmed than the Chula nanogenes from the medical transporter that incorrectly identified poor dead Jamie as the 'perfect human' to copy from, and are intelligent enough to work out that the Doctor isn't human and thus work out how to regenerate his burnt hand by copying his other hand. Or perhaps the Doctor's essential form is close enough to human that they can heal a small wound like his burn from the TARDIS console; maybe they'd have more difficulty if his lungs or hearts – which we know are very different to humans' equivalent organs – were damaged. Or Chiara's own suggestion could be right; the Doctor was identified as half-human (on his mother's side) by the Master in the 1996 *Doctor Who* TV Movie [below]. The very words 'half-human' in connection with the Doctor tend to get some people shouting 'Do not blaspheme!', but there's nothing much in the series, old or new, that explicitly contradicts it. Then again, the Doctor regularly puts humans down – the Ninth Doctor calls us 'apes' in *Rose*, and the Seventh shakes his head and mutters disparagingly 'Humans!' in *Remembrance of the Daleks* (1988) – so if he is half human he doesn't seem to acknowledge it to himself. Another mystery for us to chew on!

RUNNING OUT OF TIME (LORDS)

Rob Braithwaite of Fratton writes: "How can the Time Lords have all died in the Time War? Surely they would just regenerate like the Doctor does?" It's strongly hinted in the series old and new, Rob, that Time Lords, including the Doctor, can regenerate when their bodies are badly damaged – after a fall, radiation poisoning, absorbing the power of the vortex, etc – but not if they are literally blown to bits, or if their brain dies. Then there'd be nothing left to regenerate.

In the old series we saw several Time Lords die – in *The Deadly Assassin* (1976) for example, the President is shot dead by a staser, the Doctor's contemporary Runcible is stabbed in the back, and Chancellor Goth has his brain fried by the Master's rough handling, and none of them glow and get back up again saying 'Who am I?' and trying on different hats. (Significantly, all three deaths are caused by other Time Lords; perhaps only they know how to strike a killer blow?) The Time Lords planned to execute the renegade Morbius, referred to in *The Brain of Morbius* (1976) and the Doctor himself in 1983's *Arc of Infinity* by blasting their molecules to smithereens. *The Parting of the Ways* strongly hints that the Doctor himself destroyed the Time Lords as it was the only way to destroy the Daleks; it seems there was a release of energy so cataclysmic that not even they could survive it.

But Sorvad thinks Rob's raised an interesting point and so he's throwing it open. What do you lot think?

NAME AND SHAME

John Federenko from Doncaster asks a very straightforward question: "What are the surnames of the companions Vicki, Katarina, Dodo, Polly, Leela, Adric and Nyssa?" Well, nobody seems to have more than one name on the planets where Leela, Adric and Nyssa grew up. Vicki and Polly must have surnames but we never find them out (though Polly was referred to as 'Polly Wright' in notes by the producers of *Doctor Who* in 1966, it's never mentioned on screen; and neither is Mel's surname 'Bush', by the way). Trojan slave girl Katarina would probably have been identified with the name of the household she served, so she might be known as something like 'Katarina, Slave of the House of Priam'. And Dodo's surname is Chaplet, so there!

And just for the hell of it, Sorvad likes to think Nyssa is addressed as Miss Nyssa Tremas, c/o the Consular Chambers, The Grove, The Empire Of Traken, nr Mettula Orionsis, N Space. ■

DWMAIL

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)

> "Of all Doctor Who's companion's I like Rose the best. I think they'd like to be boyfriend and girlfriend!"

Last issue's *Class of 2005* article showed that today's generation of schoolchildren are loving *Doctor Who* at the moment – so this month's postbag is devoted to our younger correspondents. We're down wiv ver kids at **DWM**, we are!

WHO'S THE TEACHER?

I'm a teacher at Someries Junior School in Luton, and it's so cool to see the children come in on a Monday morning discussing the latest episode of *Doctor Who*. They love it, and can't get enough of it!

One part of the Year 5 History curriculum is 'the Aztecs', so I decided to read the kids the Target novelisation of *The Aztecs* in class. They really enjoyed it, and learned a great deal from it. I then gave them a choice of another book – they eventually settled on *The Celestial Toymaker* – which they are enjoying even more.

Recently, for homework, I set my Literacy group the task of writing a letter to **DWM** about the new series. I know they would be thrilled if you could publish any or all of their letters.

CALVIN SAXBY LUTON

We aim to thrill where possible...

HOMEWORK DUTIES!

I really enjoyed the new *Doctor Who* series. Every time I watched it I was on the edge of my seat because I didn't know what was going to happen. I didn't want to turn over – even though I sometimes wanted to because I knew something bad was going to happen!

I was introduced to *Doctor Who* by Mr Saxby, who is mental about it! Mr Saxby read *The Aztecs* to us, and I thought it was very gory. We have not finished *The Celestial Toymaker* yet, but I think it is really exciting.

I will definitely be watching the Christmas Special and I think that the next series will be even more exciting. I cannot wait to see all the characters and monsters!

FAY GOODWIN (10) LUTON

I am writing this letter to say how much I liked the new series of *Doctor Who*. I haven't seen any of the old series, but I've read a book called *Doctor Who and the Deadly Assassin*. My favourite episode was *The Empty Child* and my favourite monster was the Gas Mask Child, as I think spooky things are cool!

DANIELLE McLEOD (10) LUTON

My favourite episodes were *Aliens of London*, *World War Three*, *Father's Day* and *Bad Wolf* which were all exciting. My favourite monster is the Dalek and would like to see them in the next series.

SOPHIE CARTER (10) LUTON

Of all Doctor Who's companions I like Rose Tyler the best. She is very pretty and she and Doctor Who make a good team. I think they would like to be boyfriend and girlfriend!

KIRA JUDGE (10) LUTON

I think Christopher Eccleston was a brilliant Doctor and I am sad to hear he is leaving! He always had a smile on his face except when he is serious. I also think he is thoughtful and brave, especially when he kissed Rose to get the virus out of her, so that he would die and Rose wouldn't.

REENA TARKHALA (10) LUTON

I loved the new series of *Doctor Who*. It was so cool, I still talk about it everywhere! There really should be a movie starring Christopher Eccleston. I think Christopher is the best Doctor and Billie Piper is just awesome as Rose Tyler! You can tell she likes acting, and I think she should definitely carry on!

CHLOE MOXOM (10) LUTON

I've only seen one old episode of *Doctor Who*. I don't know what is was called, but I know that it was a Cybermen one. As soon as I heard of the new series, I tuned in straight away the day it was on! My favourite episode is *The Unquiet Dead*. It was just really cool with Charles Dickens and the gas ghost. I think David Tennant will be a good Doctor because the Doctor is meant to be cheeky and he's got a cheeky face!

SHAUN GREY (10) LUTON

TOP NOTCH!

I so very much love **DWM** – in fact I'm reading it at this very minute! I collect everything I can get my hands on of *Doctor Who*. I loved the new series, and although I thought *Rose* wasn't as good as it could have been, the rest were top-notch, especially *Aliens of London*. I loved the part when Jackie slapped the Doctor – that was so funny! Could you please answer me a question: how did the Eighth Doctor regenerate into the Ninth? Thanks a lot.

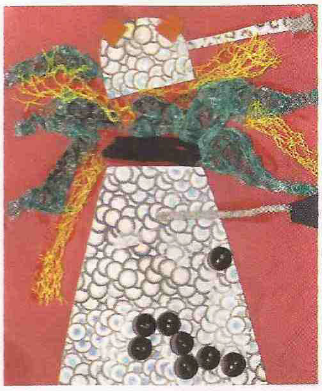
ADAM McCORMICK IRELAND

We never got to see the Eighth Doctor change into the Ninth, so your guess is as good as ours, Adam. Perhaps we'll find out one day...

DEATH TO A DALEK

Here is a collage my daughter did of an exploding Dalek. She's only five and too young to watch the series, although from a young age we taught her to say "Daleks conquer and destroy!" much to the amusement of our friends. She'd be made up if you can print this, as it took her ages, and her Daddy is a big *Doctor Who* fan.

HEIDI HURWOOD COVENTRY



HOOKED!

I'd never really heard of *Doctor Who* before all of the hype about it being brought back, yet when I started watching it I was hooked! I really enjoyed every episode, especially *The Empty Child* and *The Doctor Dances*. I thought the end of this two-parter was just hilarious! *Father's Day* and *The Parting of the Ways* moved me to tears, especially the Doctor's

We also heard from... **GRAEME RIGG**: "My pet *Doctor Who* bugbear has raised its head again. In every review of *The Web Planet* the Menoptera are referred to as butterflies. The name Menoptera is a corruption of 'hymenoptera' – any insect having four transparent membraneous wings, including wasps, bees and ants. Butterflies, on the other hand, are part of the Lepidoptera family. So let's end 40 years of sloppy journalism. Bees not Butterflies!"

recorded goodbye message to Rose. I've got a few questions now.

1) When is the new series due to start, and will *Doctor Who Confidential* be back?
2) Are there any plans for Ninth Doctor Graphic Novels?
3) Are the Daleks coming back?
4) Where can I buy the Punky Fish tops like the ones Rose wears?

Please print this letter – I'm *desperate* for my questions to be answered!

CHIARA BEWLEY GATESHEAD

1) We don't know for sure, Chiara, but sometime in early 2006. And yes, *Doctor Who Confidential* will also be back on BBC Three.
2) Could be... Watch this space!
3) If we told you, we'd have to exterminate you!
4) We asked our former designer, Peri (who has her own Punky Fish top!) and she suggested asking at fashion stores like Top Shop or River Island. We're told they're widely available. We've passed your fifth question to Sorvad for Matrix Data Bank, Chiara.

DOCTOR ELEVEN?

Please could you print this picture of my son James in your fine publication? It would really make his day. He is only three years old and already a huge fan of *Doctor Who*, both new and old. He can be seen here auditioning for the role of Doctor number 11 – although I'm sure I've seen his style somewhere before...

D SNELSON LANCASHIRE

FATHER'S DAY FAN!

I love watching *Doctor Who* on TV. My favourite *Doctor Who* episode with Christopher Eccleston and Billie Piper is *Father's Day*. I liked the excitement of it. My favourite old Doctor Who was Peter Davison, and my favourite baddie of all time is the Cybermen. Sometimes I get really scared when I watch the new series, but I still like it!

HOPE DIMMER (8) NORTHAMPTON

DOC IDOL

I admit it. This letter is another one of the thousands of cracking letters you get every month about *loving* the new series of *Doctor Who*. But, ahh, what the heck! I LOVE DOCTOR WHO!!! All my appreciation goes out to all the crew and actors and actresses – and especially Christopher Eccleston and Billie Piper, who have now become my two idols! And very good luck to David Tennant; he shows great promise for being the new Time Lord. If it wasn't for the BBC Three repeats at 9pm on Fridays, me and my friends would be having seizures awaiting *The Christmas Invasion*!

RYAN MAREK (13) BIGNALL END

JUST ENJOYING IT!

I'm 15 and never got to see the original series of *Doctor Who* at the time. I spent 14 years watching the videos, and being transfixed by *Castrovalva*, which made Peter Davison 'my' Doctor. I read the books, and my Dad even got me a 1960s slide projector!

But now I finally have a series of my own. Fantastic? You bet it is! I love every second of it, and wouldn't trade it for anything. The acting is perfect, the plots enthralling, the music superb, the CGI exhilarating... I could go on all day!

I particularly like the Slitheen, with *World War Three* being one of my personal favourite episodes. I don't care if fans moan about the farting gags being too silly, just enjoy it for goodness' sake! It's the best programme in the history of the universe! Russell T Davies, you have made one 15-year-old anorak the happiest boy alive!

JACK (15) BY POST

BARGAIN HUNTER!

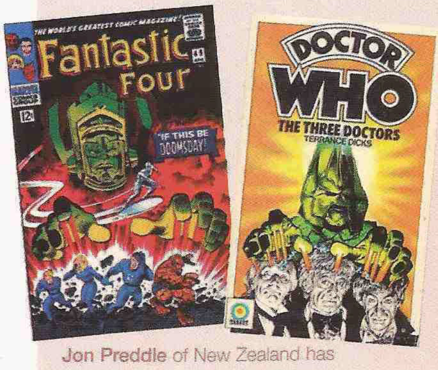
Please can you print this picture of me with my Gold Dalek that my Dad got me at a local car boot sale for just £1. It's in very good condition with its box, and my Dad says it's as cheap as chips. A real bargain, and if I look after it well, my kids might have it one day to play with...

JESSE HARFORD (10) NORTHOLT

Do keep all your photos, drawings, and views on *Doctor Who* coming – yes, even all you grown-ups!

FOOL CIRCLE

FINGERS OF OMEGA!



Jon Preddle of New Zealand has spotted an uncanny similarity between Chris Achilleos' original cover artwork for the 1975 novelisation of *The Three Doctors*, and the cover of this early edition of Marvel Comics' *Fantastic Four*. "I don't know the year it was published, but it's issue 49," says Jon. "Note particularly Galactus' fingers – which are exactly the same as Omega's! I wonder if any other pieces of well-known *Doctor Who* artwork have been 'borrowed' from elsewhere?"

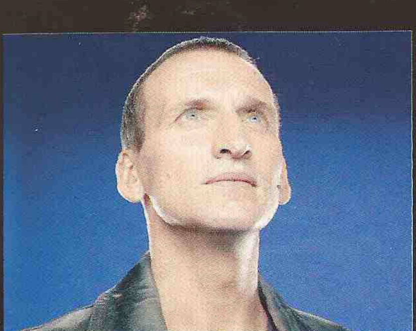
DON'T CALL US...

Reader **Sean Ryan** has sent us some 'jests': What do you get if you cross a chicken with a gargoyle? ... Bok Bok Bok! What is the Atlantean Fish People's favourite pop group? ... Sushi and the Banshees! "I could go on forever!" says Sean. Threats will get you nowhere.

Meanwhile, **Graham Spencer** says, "Did you know that outside the Brighton exhibition of shiny new costumes, there's a tatty Sea Devil asking 'Are you my MOMI?'"

Get out. ■

COMING IN DWM 363



◄ FAREWELL NUMBER NINE

Just before the Tenth Doctor makes his full début in *The Christmas Invasion*, **DWM** tips its hat and waves goodbye to Christopher Eccleston's fantastic Ninth Doctor!

THE BEST OF GELTH

The Fact of Fiction visits Cardiff at Christmas 1869, and becomes embroiled in the ghostly goings-on at Mr Sneed's funeral parlour. We find out what the Shakespeare is going on...

THE FINAL ACT

The Ninth Doctor begins his final comic strip adventure, as Gareth Roberts and Mike Collins present *A Groatsworth of Wit*...

PLUS

We preview the special treats to be found on November's *Complete Series One* box set; the results of the 2005 Season Survey; the latest news from BBC Wales in *Gallifrey Guardian*; *The Time Team*; and all your usual favourites!

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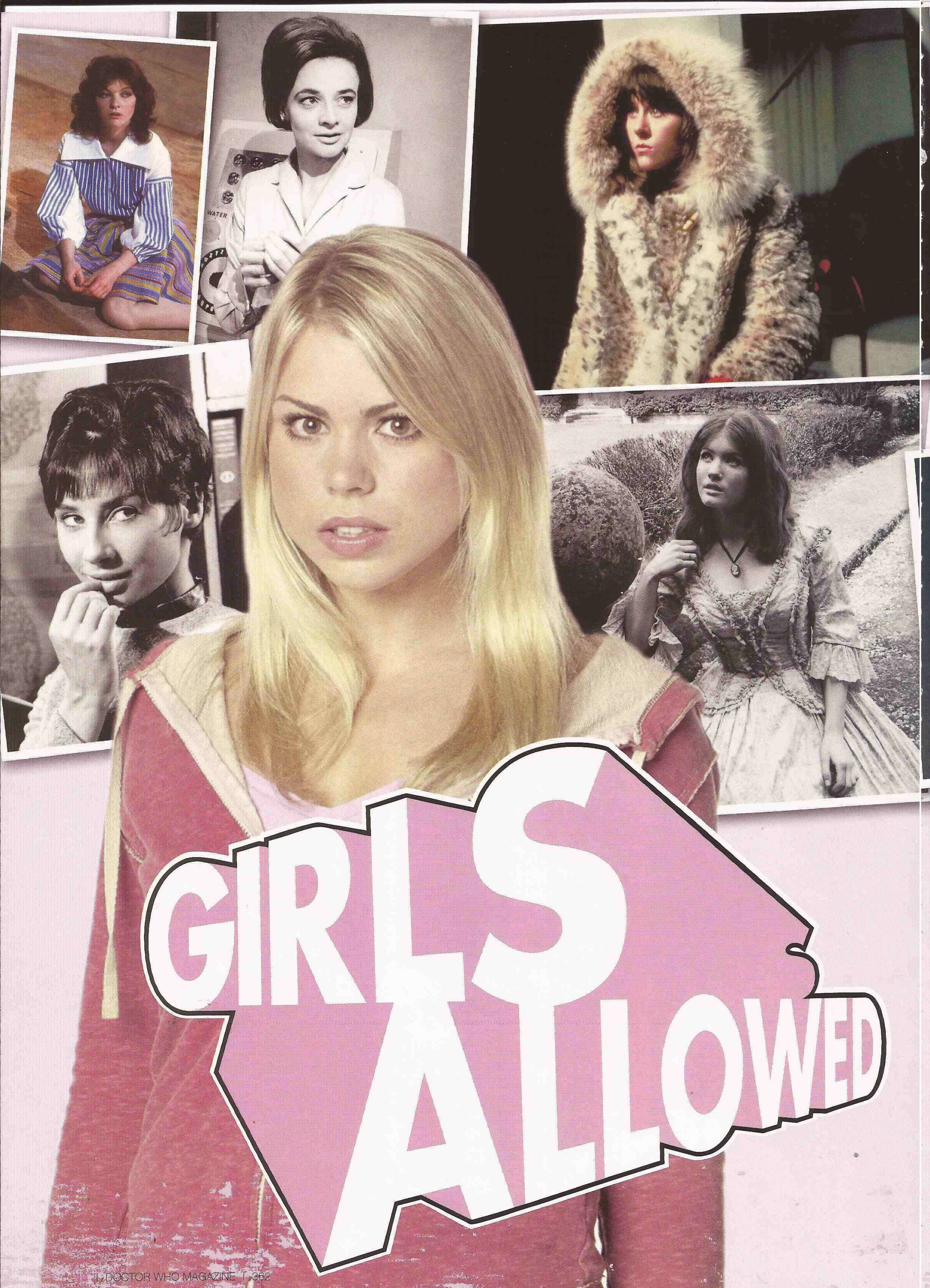


GIRLS ALLOWED

Doctor Who, *2005-style, created millions of new fans. But for perhaps the first time ever, there were as many girls tuning in as there were boys. Here,* Kate Orman *explains why the show has, in fact, always been in touch with its feminine side...*

▲ *Clockwise from top left: Nyssa, Barbara Wright, Sarah Jane Smith, Jo Grant, Romana I, Peri Brown, Polly, Leela, Ace, Tegan Jovanka, Victoria Waterfield, Rose Tyler and Susan.*

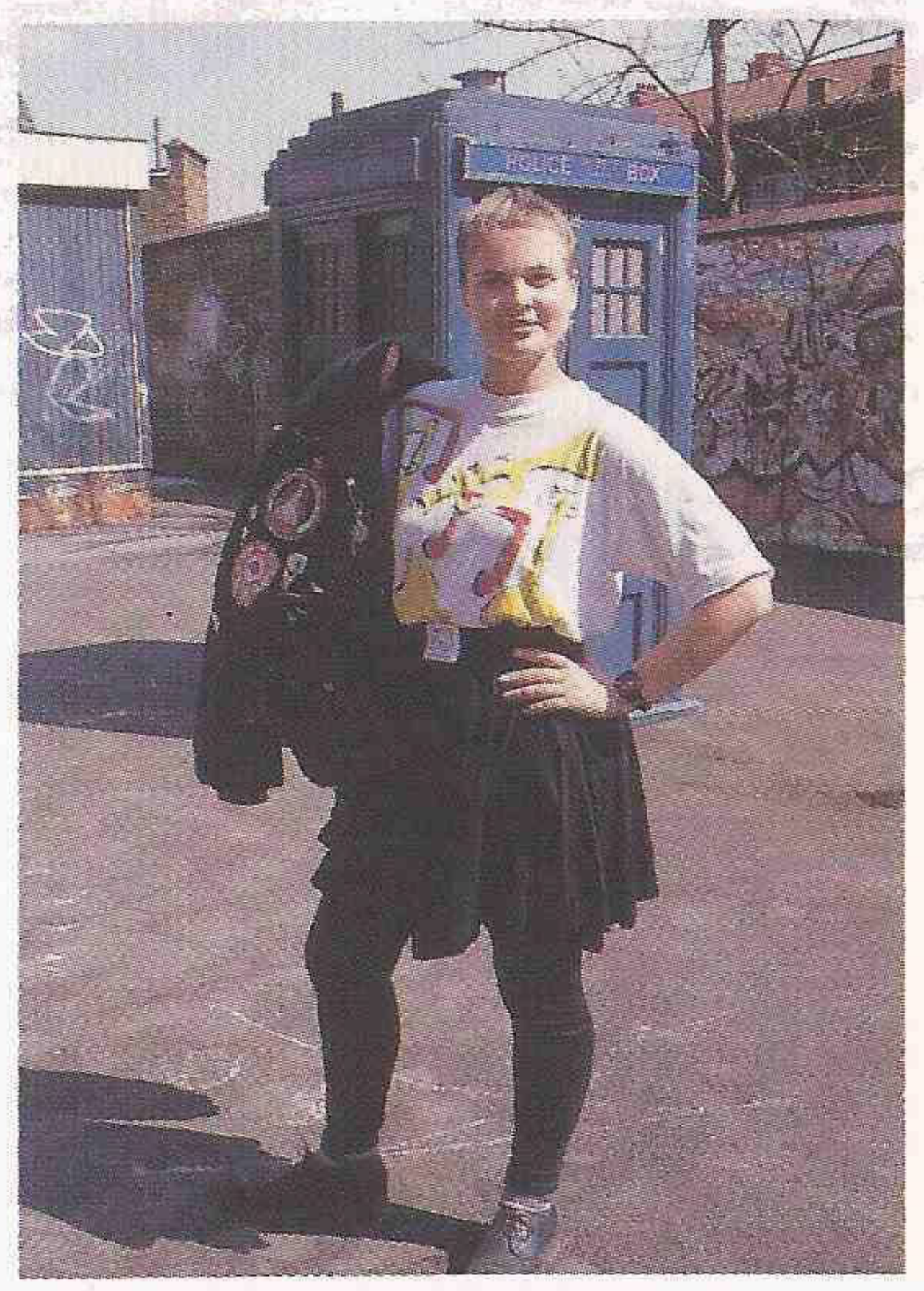
LET ME TELL YOU A LITTLE secret. *Doctor Who is for girls.* Always has been. You may think it's about a man, or at least an alien who looks like a human male. But the Doctor's job is to whisk women and girls away to dangerous, exciting places, where their courage, resourcefulness, and compassion are put to the test.

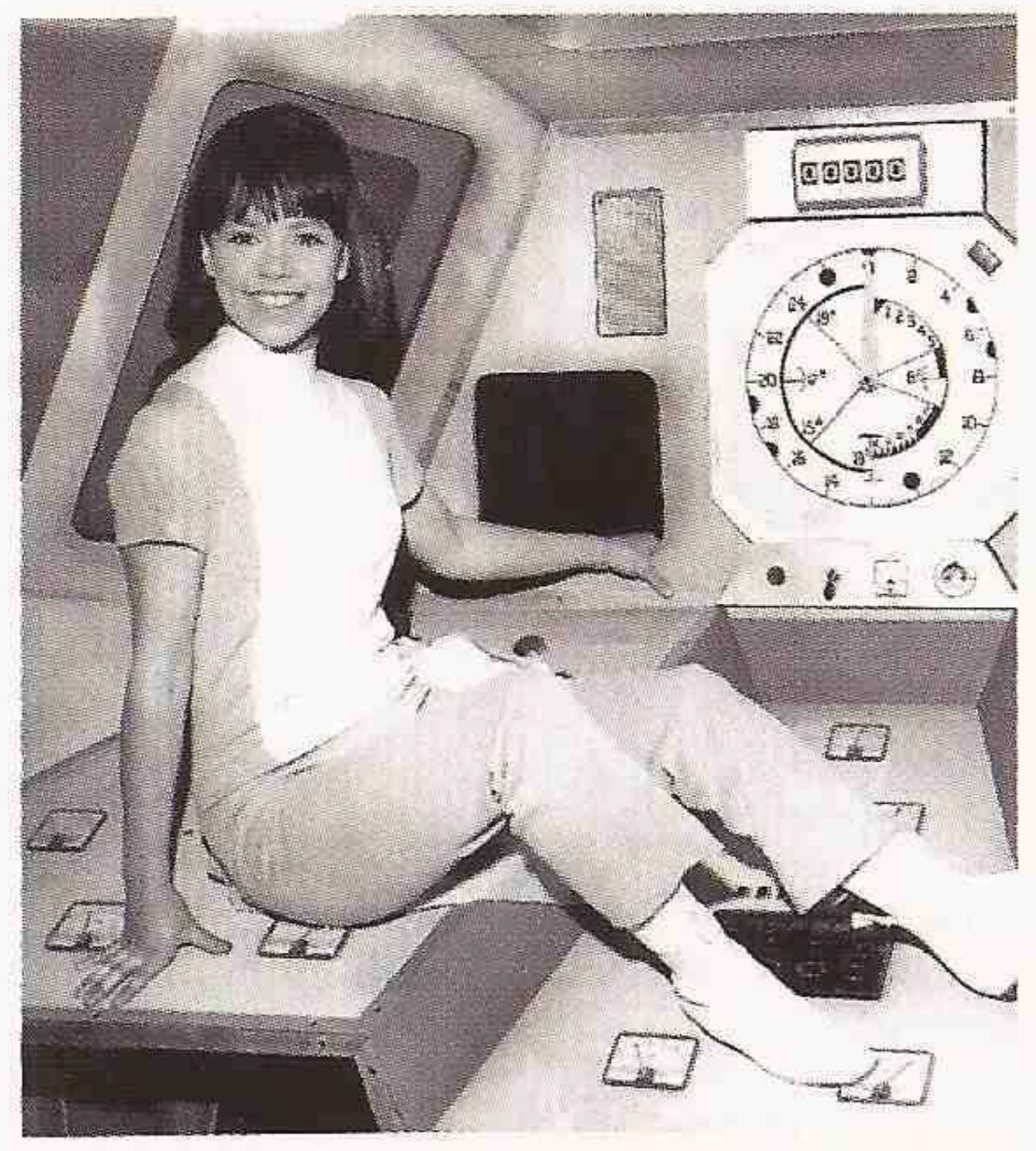
Now this may be obvious if you've started watching with the new show, where Rose is the main character – the first person we see on screen, the one who gets to save the world (*and* her mum and boyfriend) and who in the end gets to save the universe (*and* the Doctor and Captain Jack). But it's always been true, right from the start of the series back in 1963. The original TARDIS crew came together thanks to an ordinary woman with an ordinary job: Barbara Wright (Jacqueline Hill), high school history teacher, chucked into the deep end after being kidnapped by the Doctor.

In the very first story, Barbara's concern for her bright, strange pupil, Susan (Carole Ann Ford), led her to the junkyard at 76 Totter's Lane where the TARDIS was parked. At her behest, fellow teacher Ian Chesterton (William Russell) came along to meet Susan's grandfather.

Now, Susan was used to time travel, and 'boy's own' adventures came naturally to Ian, who was soon punching Thals, crawling through secret passages and having sword fights. Barbara was the one who had to cope with things she would never even have imagined having to deal with. Her ability to function in the extraordinary world of the Doctor is crucial to the characters' survival and success.

In that first story, she shows tremendous courage and compassion in rescuing a caveman mauled by a predator. Pursued through a prehistoric forest by the tribe's leader Za and his missus Hur, our heroes are lost and desperate: Barbara becomes hysterical. But then something extraordinary happens. When the animal mauls Za right in front of their eyes, Barbara ▶





◀ insists on helping him. She literally fights free of Ian's grip to run to the caveman's aid. It's not a stupid risk – Za has killed the animal in the fight – but it does mean losing a chance to get away. Barbara's true self has emerged, overcoming her fear: she simply will not leave another human being to die. She even lectures the Doctor on his selfishness. “Barbara stood up to the Doctor's know-it-all attitude on occasions. I liked that,” commented Jacqueline Hill in **DWM** 105. Her kindness earns Za and Hur's gratitude, and helps keep our heroes alive.

There's a similar scene in *The Dalek Invasion of Earth*. Barbara joins the human insurgency, who are planning an attack on the Daleks' flying saucer, in which human beings are transformed into brainless Robomen. She even comes up with their battleplan: disguise some of the resistance as Robomen, so they can get close enough to use their hand-thrown explosives. Barbara and Susan take part in the battle, chucking bombs at the Daleks. When things go wrong, Barbara again refuses to run and hide: instead she runs straight into the pitched battle, another bomb at the ready. 'What's the point of running away all the time?' she chides a fellow rebel.

Now I'm not suggesting Barbara was another Emma Peel, an *Avengers*-style babe wearing a cat-suit and judo chopping Voords. In fact, that's the key – she's just an ordinary woman. With determination, guts, and a little luck, an ordinary woman can do a lot: ram a lorry through a pack of Daleks, put together life-or-death clues in *The Edge of Destruction*, hold off an attacker until help arrives: in *The Keys of Marinus*, Barbara keeps Vasor at bay until Ian finishes off the thug. Grown ups would have guessed that Vasor had more in mind than just murder – this is very much a woman's fight. Any female viewer could mentally put herself in Barbara's place, and imagine the same success. This wasn't just another adventure show where the women were only ever girlfriends or victims or totty. This wasn't just another show for boys. It was a show for girls.

▲ Above: Jacqueline Hill as Barbara in 1964's ***The Aztecs****, where she took on the role of a high priest in an attempt to turn the Aztecs away from blood sacrifice. Hooray!*

▲ Top left: Sophie Aldred as the streetwise 1980s tomboy Ace.

▲ Above left: Wendy Padbury as Zoe Heriot – she's much prettier than a computer!

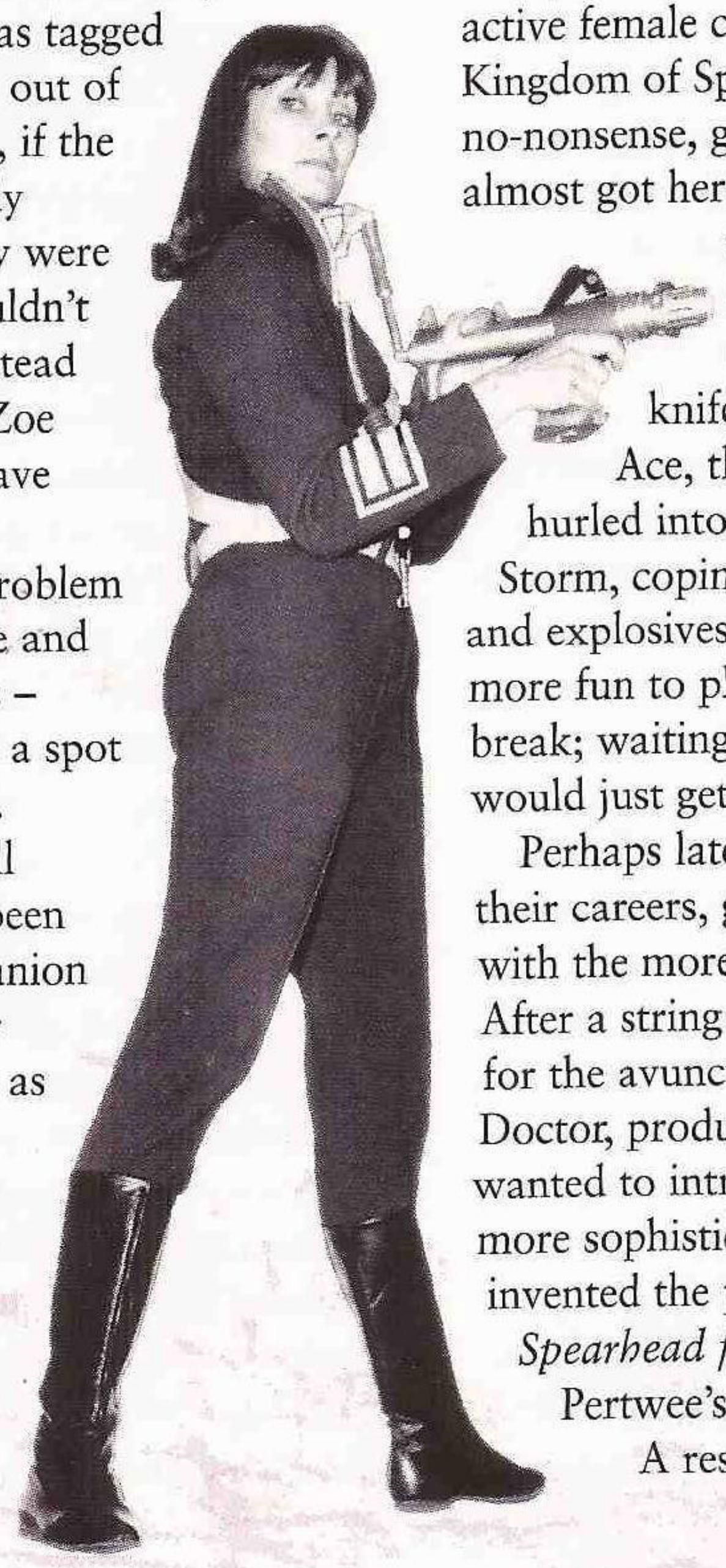
THE PERILS OF PAULINE

Barbara set a standard – level-headed, quick-thinking, and central to the story – which other companions haven't always met. The original series of *Doctor Who* ended on a cliffhanger almost every week: Susan's job was to get into trouble, to need rescuing, to keep up the level of danger and drama. All companions, even the handful of male ones, have often been sidelined by the scripts in this way – passive rather than active, helpless rather than helpful. Jacqueline Hill commented, “In the science-fiction stories, it was the monsters and weird characters who tended to take over, and all the girls tended to have to do was look frightened and get lost in a gloomy passage or two.”

Doctor Who is at its best when it ensures that the women on screen have worthwhile things to do.

The need for constant peril meant that even smart and capable companions would get themselves foolishly into danger. As Janet Fielding (who played bolshy 1980s air-hostess Tegan) pointed out, “You use their intelligence as a plot device to get somebody into trouble. Their independence generally lands them in a problem... that's how the plot is accelerated in *Doctor Who.*” A classic example occurs in 1968's *The Invasion.* Isobel Watkins, a professional photographer, impresses the Brigadier with her plan to take infrared photos of the Cybermen from a safe distance, but he insists “This is no job for a girl like you.” Their pride piqued (“Oh, you... you *man*, you!” declaims Isobel), Isobel pops down the sewers with catsuited companion Zoe to carry out their plan. The young women's courage and cleverness lands them in a cliffhanger, and costs two lives. Fortunately burly Scot Jamie has tagged along to keep them out of trouble. (Mind you, if the Brigadier had simply reminded them they were civilians and he couldn't risk their safety, instead of insulting them, Zoe and Isobel might have stayed put!)

Now, this plot problem is true of both male and female companions – Jamie often needed a spot of rescuing himself. However, almost all companions have been women. If a companion is weak or timid or foolish – or useless as anything but eye candy – it's almost always going to be a woman. But it also means that if the companion gets to do something brave or important, if they use their muscles or their brains, it's *also* almost always going to be a woman. That requires the best possible storytelling: it means avoiding clichés and padding and characters acting like dolts, and *that* means strong plotting and imagination. When *Doctor Who* remembers that it's for girls – when it makes sure the woman on the screen has worthwhile things to do – that's often when at its very best.



BRAINS AND MUSCLES

I have a great memory of my little sister (now all grown up) wanting to be called 'Ace' at school. I bet little girls have always seen themselves in the most active female companions: as Sara Kingdom of Space Security Service, a no-nonsense, gun-toting babe who almost got her own spin-off series with the Daleks; as Leela the Sevateem warrior, dispatching baddies with knife, blowpipe, or boot; as Ace, the working-class teenager hurled into the far future by a Time Storm, coping by a mixture of cheek and explosives. If nothing else, they'd be more fun to play during the lunch break; waiting to be rescued all the time would just get boring.

Perhaps later, starting to think about their careers, girls would identify more with the more grown up companions. After a string of child-like companions for the avuncular Patrick Troughton Doctor, producer Derrick Sherwin wanted to introduce an older, smarter, more sophisticated companion. He invented the polymath Liz Shaw for *Spearhead from Space* (1970), Jon Pertwee's first story as the Doctor. A researcher with multiple degrees, Liz is dragged away from Cambridge to help UNIT repel the original Auton invasion. The Brigadier probably recognised how essential a scientist's help was when facing the Cybermen in *The Invasion*; with the Doctor off somewhere in time and space, he wants his own scientist on staff. Liz isn't too happy about having her career interrupted, laughing at the Brigadier's introductory speech (“Little blue men with three heads?!”) and teasing him at every opportunity. Thwarting a cliché, she doesn't end up melting into his arms. Instead she and the Doctor instantly become pals and *they* gang up on the poor Brig!

Liz is smart, assertive, and dignified, and even gets her own car chase in *The Ambassadors of Death*; but her role is primarily as the Doctor's assistant, someone he can discuss radioactivity ▶

▲ Caroline John played Liz Shaw against Jon Pertwee's Doctor Who in the show's first colour season (1970). But the brainy, no-nonsense scientist didn't last long...

◀ Left: The gun-toting, karate-kicking space vixen Sara Kingdom from 1966's ***The Daleks' Master Plan.***

▼ Isobel Watkins (Sally Faulkner) snaps away at the Cybermen in 1968's ***The Invasion.***

◀ with. This frees up the Brigadier and the rest of UNIT for the action set pieces. But with her 'degrees in medicine, physics, and a dozen other subjects', Liz is probably one of few people on Earth who's enough of a genius to keep up with the Doctor. On being cast, Caroline John "went and tried to find out about women's scientists and the difficulties involved. I realised that Liz would have to be an ace brain to get into Cambridge." Or for that matter, to constantly cope with unprecedented scientific discoveries and problems. (Come to think of it, it's not hard to imagine an alternative universe without a Doctor, in which Liz is UNIT's scientific advisor, and she and the Brigadier save the world from mad scientists and alien invasions.)

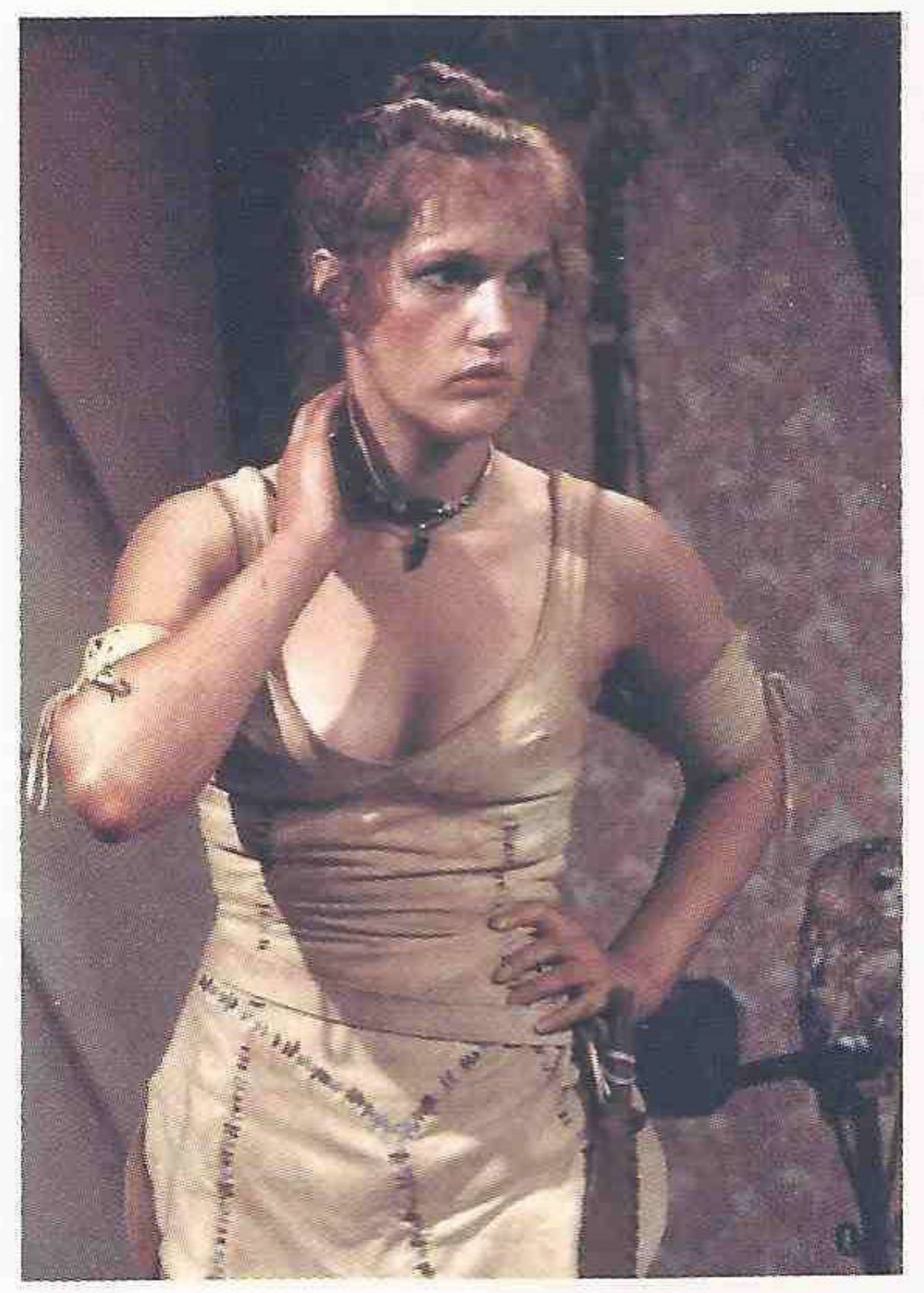
Unfortunately, incoming producer Barry Letts had other ideas; the character of Liz was doomed from the start, to be replaced by Jo Grant, whose main qualification for the job was that her uncle worked for the UN. As Caroline John commented, "It can elevate the Doctor if he's got someone beside him who's being a bit dumb."

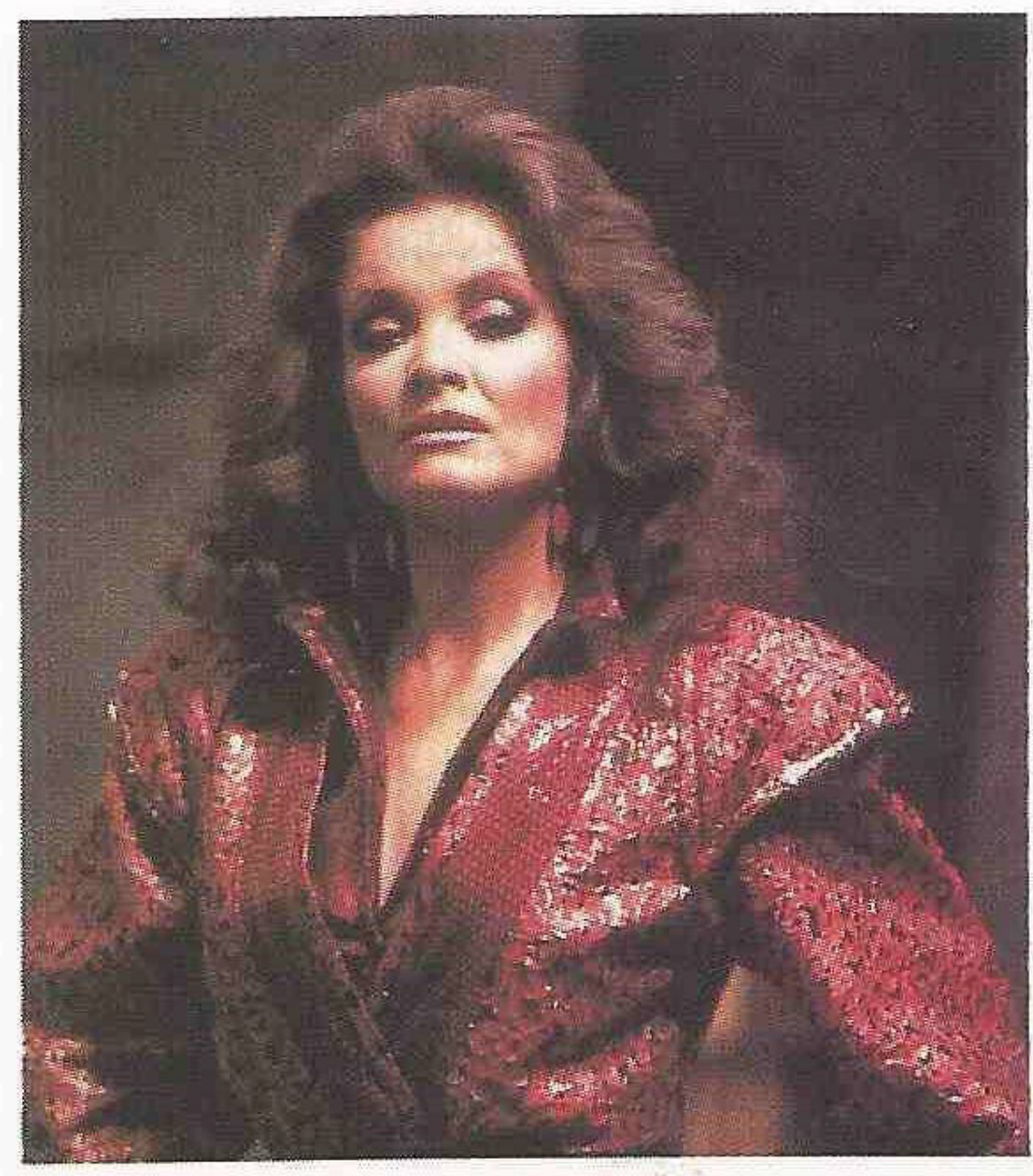
But does it? When it comes to exposition, the Third Doctor and Liz, or the Fourth Doctor and fellow Time Lord Romana, have no trouble in keeping the audience informed; they simply discuss whatever superscience we happen to need to know between them, rather than the companion asking questions and the Doctor having all the answers. It might not be obvious at first glance, but one of the Doctor's smartest companions is Leela; writer Chris Boucher made her an "intelligent primitive", uneducated rather than stupid. That way, the Doctor could explain things to her without her looking like a dolt. As Tom Baker once commented, "if the Doctor chooses stupid people to be with him, it makes him look stupid too."

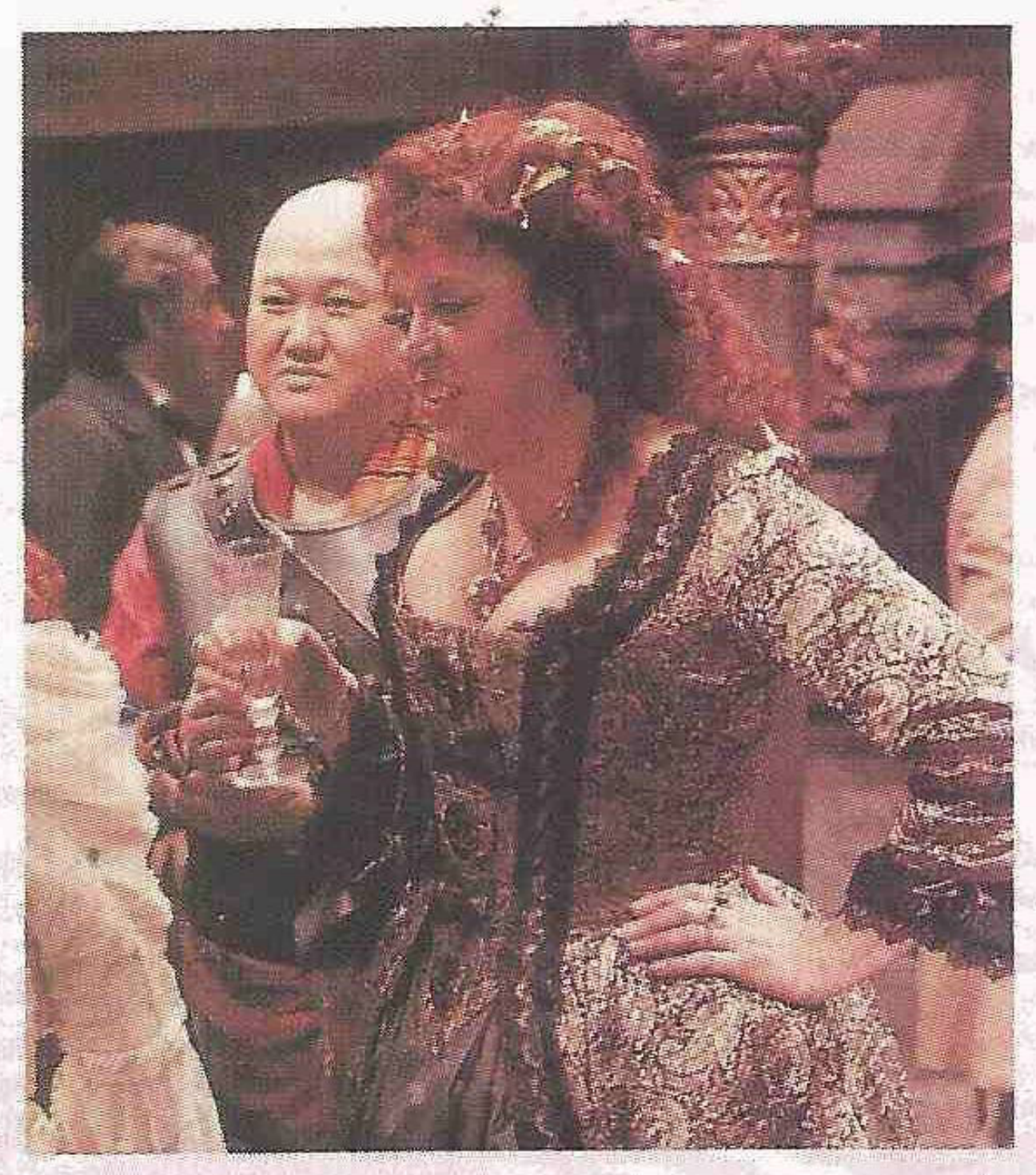
BAD GIRLS

I sometimes wonder if the girls watching *Doctor Who* identified not with the wetter companions, but with the show's rare female villains, who at least had power and plenty to do. (I myself wanted to grow up to be Captain Wrack from *Enlightenment*, who's clearly enjoying herself to the hilt.) Kate O'Mara, who played glamorous Time Lady the Rani in two 1980s adventures, noted that "She was a woman fulfilling a role normally reserved for men."

On the other hand, the sexuality of villainesses is often an issue, where for male villains it's not usually important: the chilly, masculine Miss Winters in *Robot*, or the leather-clad Adrasta in *The Creature from the Pit*. On the *other* other hand, as Kate O'Mara points out, "There's no danger of anyone falling in love with the Rani! She's completely lacking in any sort of appeal to the opposite sex. It's a very good role to play from that point of view."







▲ *Lalla Ward takes over from Mary Tamm as the second incarnation of Time Lady Romana.*

◀ *Kate O'Mara as the glamorous Rani – one of the series' few truly memorable female villains...*

◀ *Lynda Baron as the ruthless pirate Captain Wrack in the 1983 story* ***Enlightenment****. Yo ho ho!*

Now this brings us to the Doctor's sexuality – or rather, his lack of it. In many TV shows and movies, women are mostly there to be the hero's love interest, and/or his reward for a job well done. Because the Doctor shows next to no romantic or sexual interest in his companions, they're freed from the girlfriend role. Even in the 1996 TV Movie, which had a specific trailer aimed at female viewers ('*From the moment she saw him, she knew he was her destiny...*'), all Grace and the Eighth Doctor manage is a few chaste kisses. Now you might imagine a show about girls would be all about romance – but in fact the *lack* of romance freed female characters up to try other things.

Between Verity Lambert, the show's first producer, and current executive producer Julie Gardner, no women produced *Doctor Who* – and only a small handful wrote for or directed it. The men making *Who* did respond to the second wave of feminism in the 1960s and 70s, and the new roles for women in TV and film. Stories at the time often feature women as scientists, but they tend to be ice maidens (the stony Petra Williams soon melts into the arms of the macho Greg Sutton in *Inferno*). When the Doctor first encounters Sarah Jane Smith in *The Time Warrior*, he deliberately baits her by suggesting she make the coffee. Shortly thereafter she organises a raid on a mediaeval castle and takes him prisoner! Leela was inspired by Emma Peel and similar fighting females, but as though to compensate for her toughness, wore next to nothing (and Louise Jameson had to put up with the wandering hands of the crew). At best, these are mixed results. Probably the most successful effort is Sarah's speech to Queen Thalira in *The Monster of Peladon* (1974). By now, the Doctor respects her enough to leave her to explain feminism to the young and diffident queen: 'On Earth, it means – well, very briefly – we women don't let men push us around!'

Often a companion has a very strong introduction, only to slip back into the role of rescuee. Elisabeth Sladen said of *The Time Warrior*: "I was quite amazed at what a strong role they let me take. She was never so strong again." Peri starts pluckily in *Planet of Fire*, defying the Master ('I can shout just as loud as you can!') and using her wits – threatening to destroy the vital component he needs, then confusing the robot Kamelion long enough to escape. But it doesn't last; soon she's just whining and being slavered over by Bug-Eyed Monsters every week. Of *Timelash*, Peri's alter-ego Nicola Bryant commented: "I found it incredible that *Doctor Who* had come so far and all they could find for me to do was tie me to a pole!"

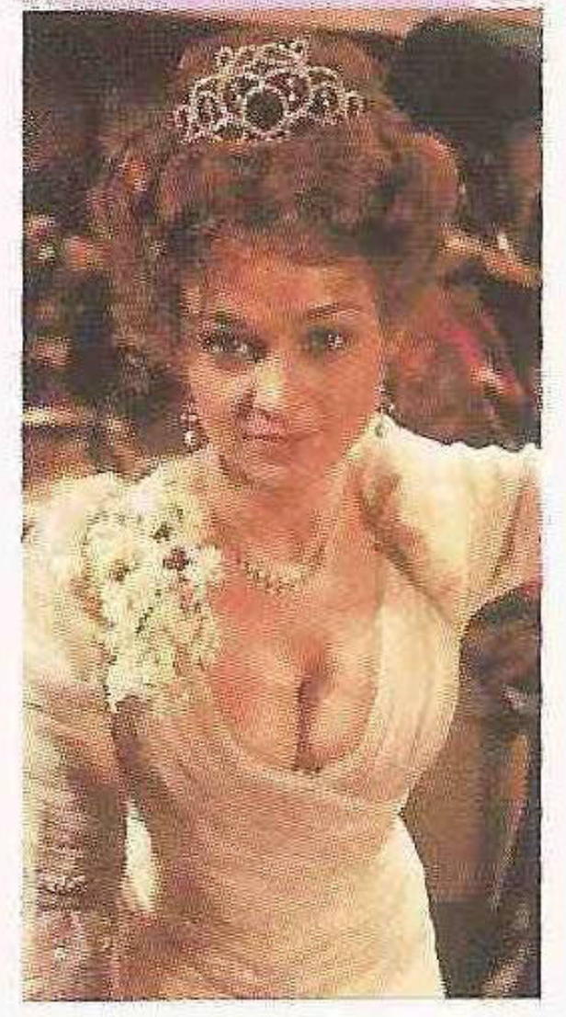
In the end, the Doctor's women always leave him – and sometimes they go off with another man...

◀ *Far left: The first incarnation of Romana (Mary Tamm) – like the Doctor, she was a Time Lord. Unlike the Doctor, she passed her exams!*

◀ *Far left, below: Sevateem warrior Leela (Louise Jameson) was a very different type of companion for the Doctor.*

◀ *Left: Jo Grant (Katy Manning) gets to be an action girl!*

▼ *Tegan Jovanka (Janet Fielding) didn't usually dress like this...*

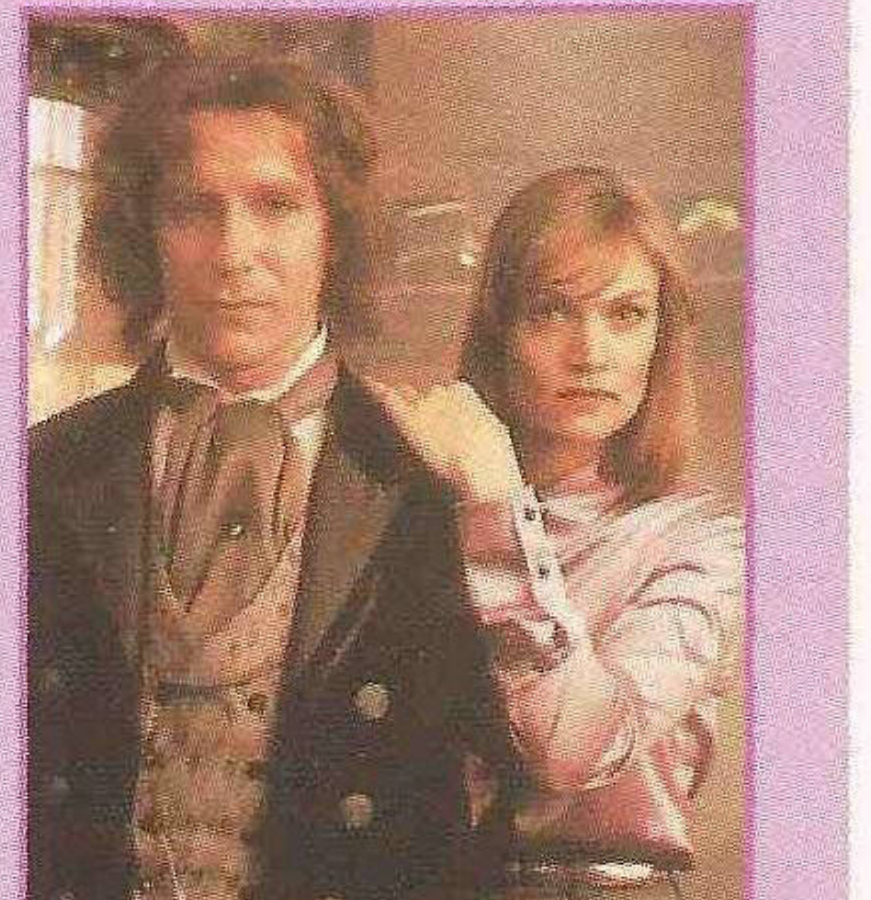


LEAVING THE DOCTOR

Now when I talk about ordinary women, I'm not talking about the Doctor as a white knight rescuing them from a life of drudgery at the kitchen sink. The companions often make their own decision to join the Doctor's travels: Peri asked to spend the rest of her summer vacation with him, Leela flung herself aboard the TARDIS to escape being made leader of her tribe. Tegan had a chance to return to her career, but told the Doctor, "Looks like you're stuck with me!" Besides, like Leela, not every female *Doctor Who* companion comes from our familiar world. Romana was a fellow Time Lord, who'd excelled at the Academy where the Doctor had barely scraped through. Zoe was a twenty-first-century child prodigy, Nyssa a budding alien scientist. But whatever their abilities, each of them found herself coping with totally new situations, having to use the same resources as any TARDIS traveller – bravery, cleverness, and loyalty.

But in the end, the Doctor's women always leave him. Sometimes they leave him for another man; Jo marries Cliff, Leela marries Andred. Sometimes they go back to their ordinary lives; Barbara and Ian return to contemporary London, Sarah to her job as a journalist. One way to look at this is that they're moving on from the sexless, childlike world of adventure aboard ▶

Amazing Grace



IN THE 1996 TV MOVIE, Doctor Grace Holloway isn't just the main character, she actually gets to save the world – while the Doctor gets tied up and screams! Grace's story roughly follows the 'hero's journey' of mythology, as outlined by scholar Joseph Campbell, and used to create the original *Star Wars*. Grace's 'call to adventure' is the newly regenerated Doctor's pleas for her help; she refuses that call repeatedly, thinking he's just a nutter, but answers it at last when the Master attacks her in the ambulance. The 'magic elixir' they're seeking is the atomic clock the Doctor needs, which they obtain together. Grace even gets to die and come back to life, something usually reserved for the Doctor (in the symbolic form of regeneration). A supporting character in his own story, the Doctor acts as her 'guide' or 'talisman' – a source of supernatural (or in this case, extraterrestrial) help. Her adventure in the Doctor's extraordinary world, where the dream of holding back death comes true, teaches her who she is – a Doctor in her own right, not just a companion.

The Spin-off Girls...

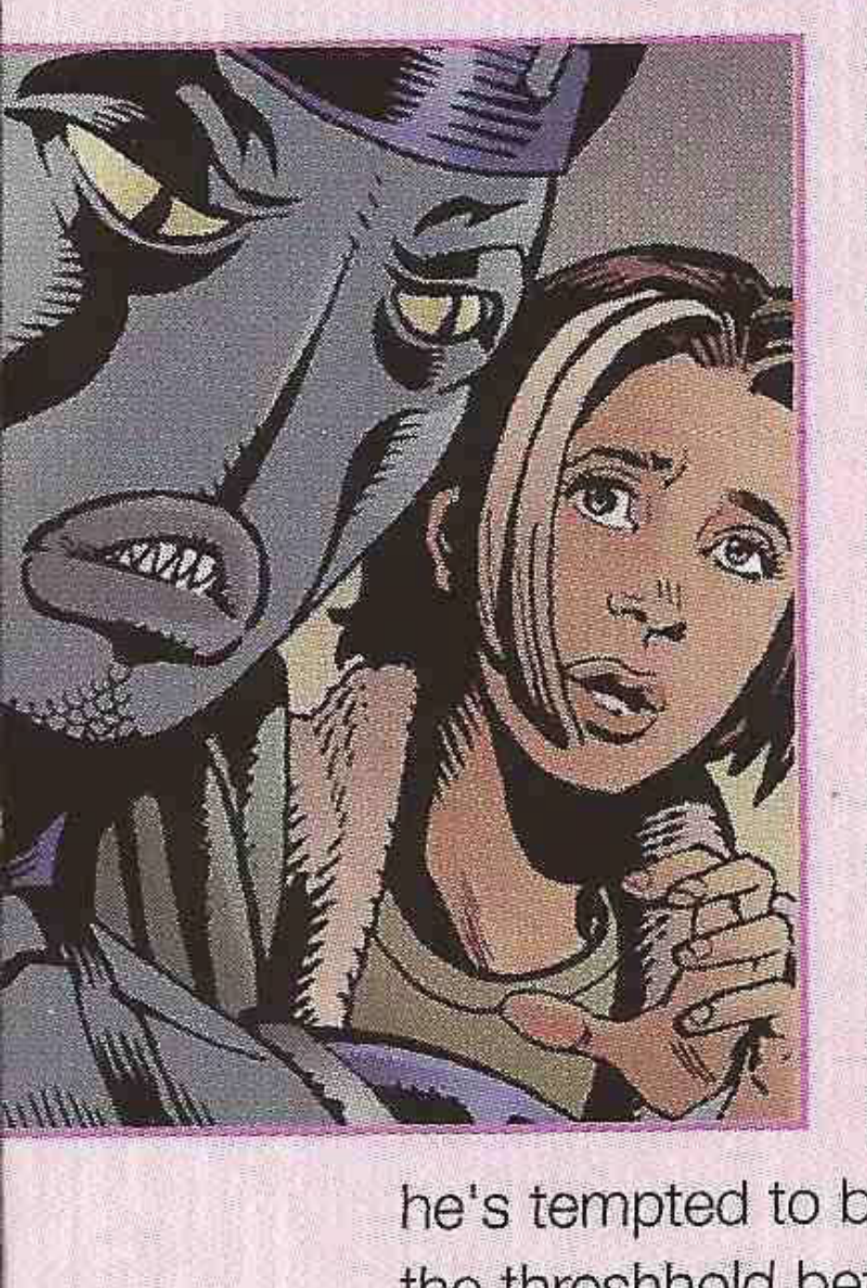
Novels & Audios

The original *Doctor Who* novels have featured numerous three-dimensional women as companions, often from extravagant science-fiction backgrounds. Bernice Summerfield [*left, as played by Lisa Bowerman*] has proved the most successful at evolving beyond her role as assistant – leading an ongoing spin-off series of books and audios since 1997. Thirteen years on from her début, she remains a wry twenty-sixth-century archaeologist with her heart on her sleeve and a taste for adventure... but over that time she's evolved from an overgrown student into someone who balances pulpy adventuring with the responsibilities of motherhood, keeping a foot in both worlds.

Still, while the books and audios have explored women ranging from the young Egyptian pharaoh Erimem to the grumpy thirtieth-century cop Roz Forrester, only a few of their creations have been grounded in a present-day life. Idealistic student Sam Jones sent postcards home to her parents, but did her growing-up on distant planets (with and without the Doctor). With a romantic tension between her and the Doctor, and her plans to return to her parents at the moment she left, in retrospect she reads weirdly like a wonky rough-draft of Rose Tyler. At the other extreme, sensible-shoes history professor Evelyn Smythe has already built an Earthly life, but is generally happy to put it on hold; her concerns are more about keeping up an adventurous lifestyle in the face of age and failing health.

But the book companion most linked to our world has to be businesswoman Anji Kapoor. Anji starts out in the very down-to-earth world of finance, is unwillingly flung into a series of exotic adventures, and then returns back to that ordinary world – but once she returns home in *Time Zero*, she's become copeful enough to handle a Siberian wilderness or being shanghaied by a military assault squad completely on her own. After another series of adventures with the Doctor, in her final homecoming *Timeless* she gets to function as a heroine in the most ordinary way, taking on the responsibility of adopting a child. She's brought home what she learned with her.

The Comic Strip



At first glance recent comic strip companions Izzy and Destrii couldn't seem more different – but they share more than just time spent in each other's forms, thanks to a mind-swapping machine. Both are estranged from their parents – Izzy because she's adopted, Destrii because her mother, the Matriax, is an abusive tyrant. Izzy sought *X-Files* adventure, watching for UFOs in rural England, and jumped at the Doctor's invitation to join him. Destrii dispatches the vicious Matriax, only to be made a near-goddess by the telepathic Horde. Izzy talks her back to the real world. (Later, Destrii will talk the Doctor back to flesh-and-blood reality when he's tempted to become part of the Vortex – another crossing of the threshhold between ordinary and extraordinary worlds.) Destrii's harrowing experience leads Izzy to return home to her own family, to put things right: "You made all my dreams real," she tells the Doctor. "But I need to go my own way now. I need to go back."

◀ *Facing page: Jounalist Sarah Jane Smith (Elisabth Sladen) is whisked back to medieval England...*

◀ the TARDIS, to the world of adult, real-world responsibilities.

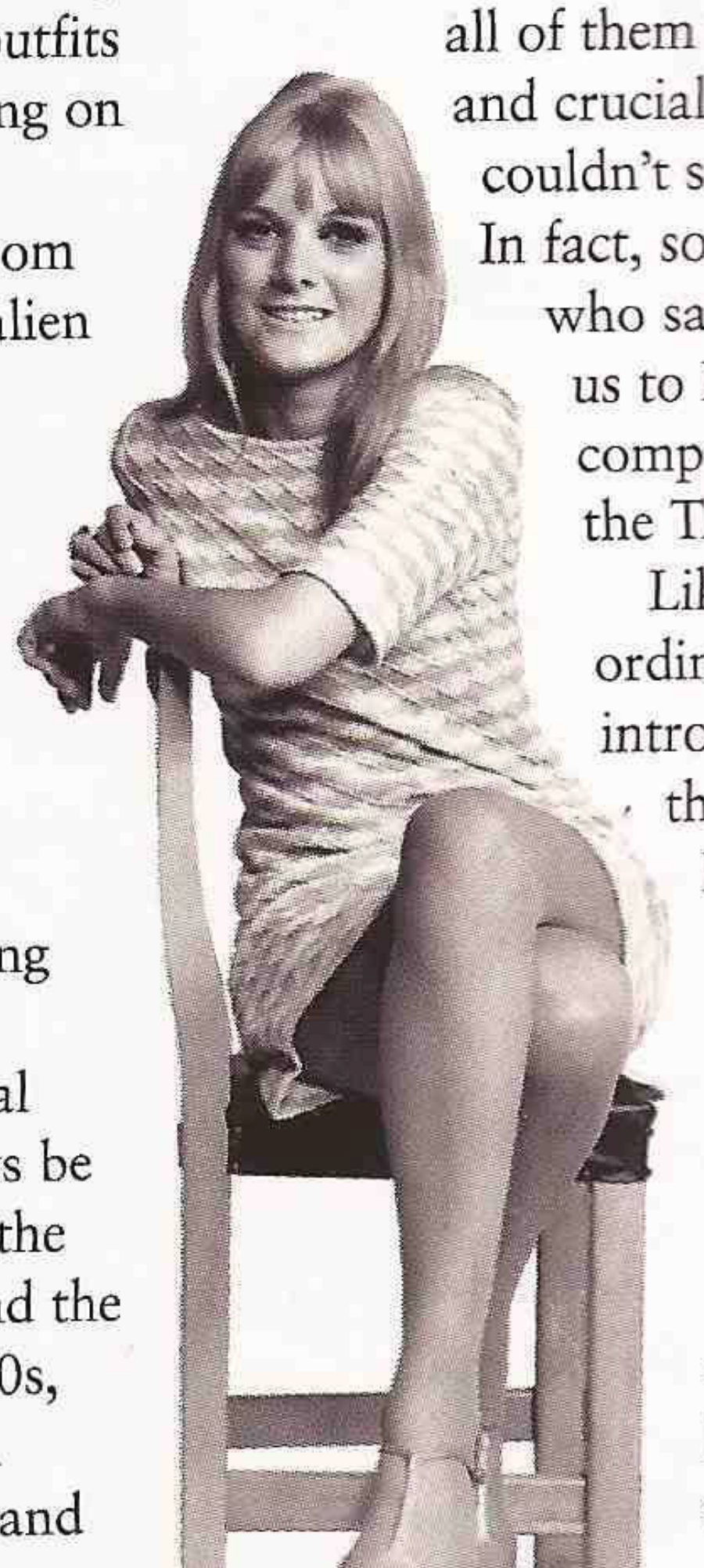
But often, giving up the TARDIS doesn't mean giving up adventure, or just settling down and raising kids. Jo will explore the Brazilian rainforest. Sarah Jane got her own TV spin-off, battling a cult of human sacrifice in *K9 and Company*, as well as a series of audios from Big Finish. Nyssa embraces a life of hardship to help the Lazars of *Terminus*. Romana starts out as a snotty, naïve graduate, and ends up with an entire universe to look after. The women have been changed by their experiences aboard the TARDIS. They've grown up, they've learned their own strengths, they've experienced incredible things. They're no longer ordinary.

RIGHT HERE, RIGHT NOW

Now please don't take all this as an effort to gloss over the sexism of the original series. It's a cinch to find embarrassing moments, exemplified by the miniskirts-and-heels outfits which left actresses freezing on location and were oh-so-practical when running from monsters across a rocky alien planet. In that respect, *Doctor Who* was little different from other shows made in the same three decades, when TV's sexual politics were as wobbly as the sets.

Besides, as Janet Fielding has pointed out, no companion can really rival the Doctor: he will always be older, more experienced, the one with the authority and the time machine. In the 1960s, the companions are often basically kids; in the 70s and 80s, they're babes. Sometimes they really don't have much to do besides asking questions, getting rescued, and displaying skin. Fielding explained, "What happened was that it became family viewing, and the girls quite subconsciously became something for the dads to watch, and that was told to you when you joined the programme in no uncertain terms – you are there for the dads."

> *Rose is intelligent without being highly educated – she's no Romana or Zoe, but uses common sense.*



▶ *Facing page, below: 1960s dolly-bird Polly (Anneke Wills).*

But often, the companions – almost all of them women – are both central to and crucial to the story: the Doctor couldn't save the world without them. In fact, sometimes they're the ones who save the world. Which brings us to Rose Tyler, the latest companion to grab a berth aboard the TARDIS.

Like Barbara, Rose is an ordinary, present-day Londoner, introduced right at the start of the story – well before the Doctor. Like Barbara, she stands up to the Doctor, and has a few things to teach him about compassion.

Meeting the Doctor allows Rose to break out of her directionless life and test her mettle. "She's not sure about herself and what she can achieve," executive producer Julie Gardner told me in an interview earlier this year. "She can either stay in her London life and eat her baked beans and watch the telly, or she can step through the TARDIS doors and literally travel anywhere. Once she makes that choice, she's constantly challenged, constantly in danger, constantly faced with difficult choices."

One of those choices is the crucial decision Barbara faced: will she risk her own life to help others? The answer is yes, again and again. In *World War Three*, she insists on it, overriding both the Doctor and her mother's desire to keep her safe. Rose insists on getting her share of the adventure, actively pursuing this mysterious Doctor, and staying with him even when she's experienced the danger of his lifestyle. When they both face death-by-zombie in *The Unquiet Dead*, she insists, "It's not your fault. I wanted to come."

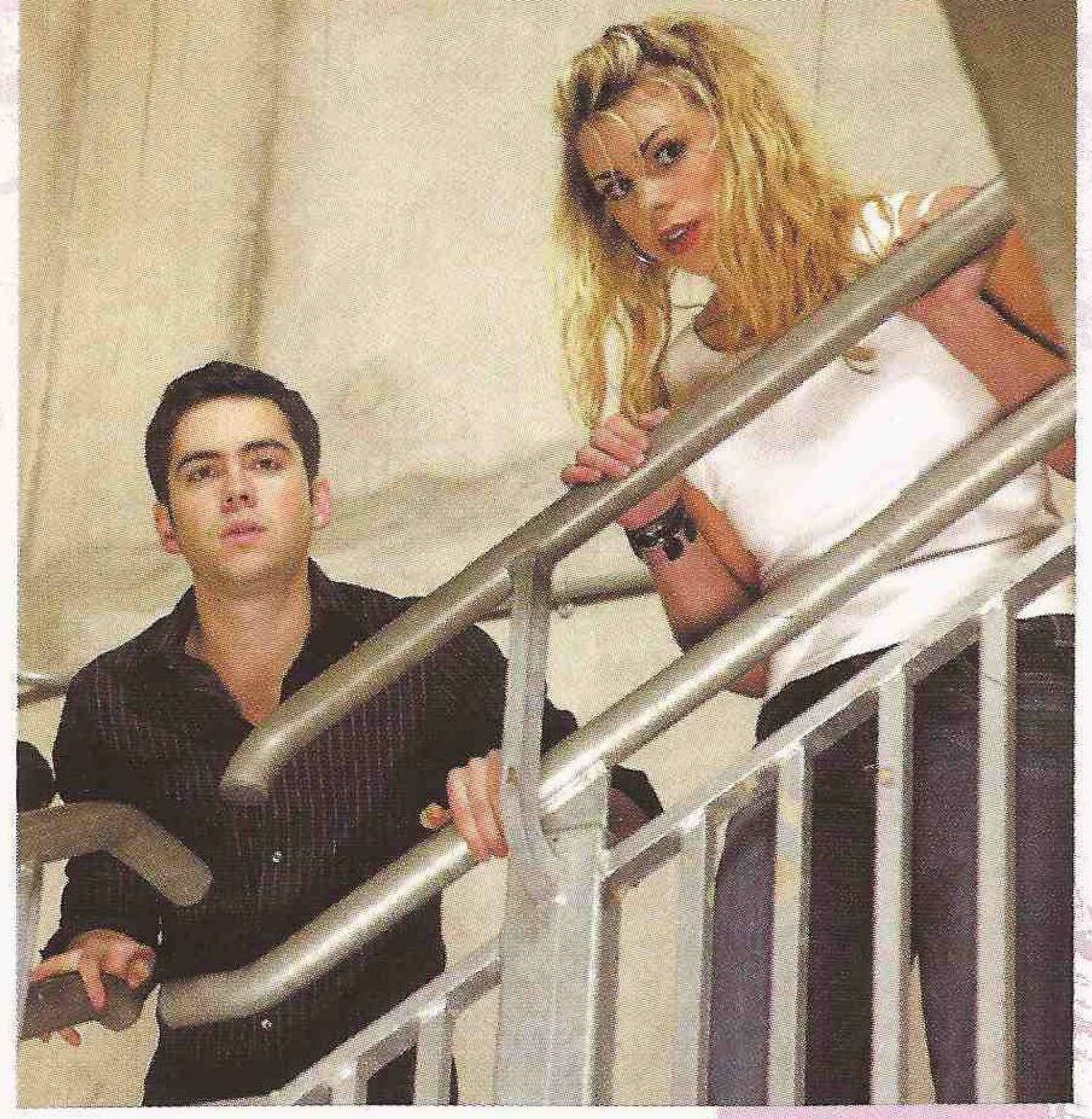
Like Leela, Rose is intelligent without being highly educated. She doesn't have Barbara's knowledge of history or Zoe's knowledge of science, but she has the level head to evacuate the restaurant when Auton Mickey goes on a rampage, to look for shelter from the explosion in Downing Street, and to escape through the floor in *The Doctor Dances*. Rose doesn't have to ask a lot of stupid questions so that the viewer can get essential information; the Doctor's more than happy to provide (for her at least) straightforward explanations.

Like every companion, Rose has to make the difficult transition from her ordinary world to the extraordinary world of the Doctor. Confronted with moving shop dummies, her first and quite reasonable guess is that it's a student joke. (Confronted with a medieval castle, Sarah Jane guesses it's a historical recreation, albeit a rather smelly one!) The destruction of Henriks department store makes it all too clear this is no joke. When the Doctor turns up at her flat, you might expect Rose to be terrified and tell him to go away and leave her alone; instead she drags him inside and demands explanations. Attacked by the Auton hand, she again insists he explains – "You can't just run away, that's not fair! You've got to tell me what's going on!" – pursuing the Doctor all the way to the TARDIS, until, for her own safety, he finally tells her to leave *him* alone!

Rose effectively passes a companion audition, proving to the Doctor she's got what it takes to survive in time and space. Alien aficionado Adam fails his audition, his greed putting everyone in peril. In fact, Adam is almost a parody of the old-fashioned dum-dum companion, asking stupid questions and needing rescuing. Mind you, Rose is far from infallible herself, blundering spectacularly in *Father's Day* and *Dalek*. In the latter, Rose's compassion is turned against her, much as the Doctor's own compassion (and guilt) is used by the Gelth in *The Unquiet Dead*.

Compared to the original series, the new show is intensely romantic. Christopher Eccleston's Doctor has a very physical, very sexy presence – Jackie notices it at once! The very first thing the Doctor and Rose do is hold hands. They flirt, but there's always distance in it: Rose is beautiful, the Doctor tells her, considering she's human. (Similarly, when Captain Jack kisses the Doctor we don't actually see the Time Lord's reaction; we don't quite know what it means to the Doctor.) The Doctor and Rose dance, but they barely touch. They kiss, but not because they've fallen in love. Romance has successfully been made part of *Doctor Who*, without relegating the female companion to the role of 'girlfriend'.

Captain Jack, on the other hand, is even more flirtatious than Rose. Jack and the Doctor are clearly a little jealous when it comes to Rose, showing off their fancy footwork and comparing the size of their sonic devices. Mickey dislikes Jack on sight, and it's not hard to guess he's also worried about yet another new man in Rose's life. Mickey's insistence that he'll wait for Rose, no matter for how long, is extremely touching. Whoever Rose decides on in the end, there are going to be broken hearts aplenty.



▲ *Above: Rose Tyler (Billie Piper) proves herself as a better companion than poor old Adam Mitchell (Bruno Langley).*

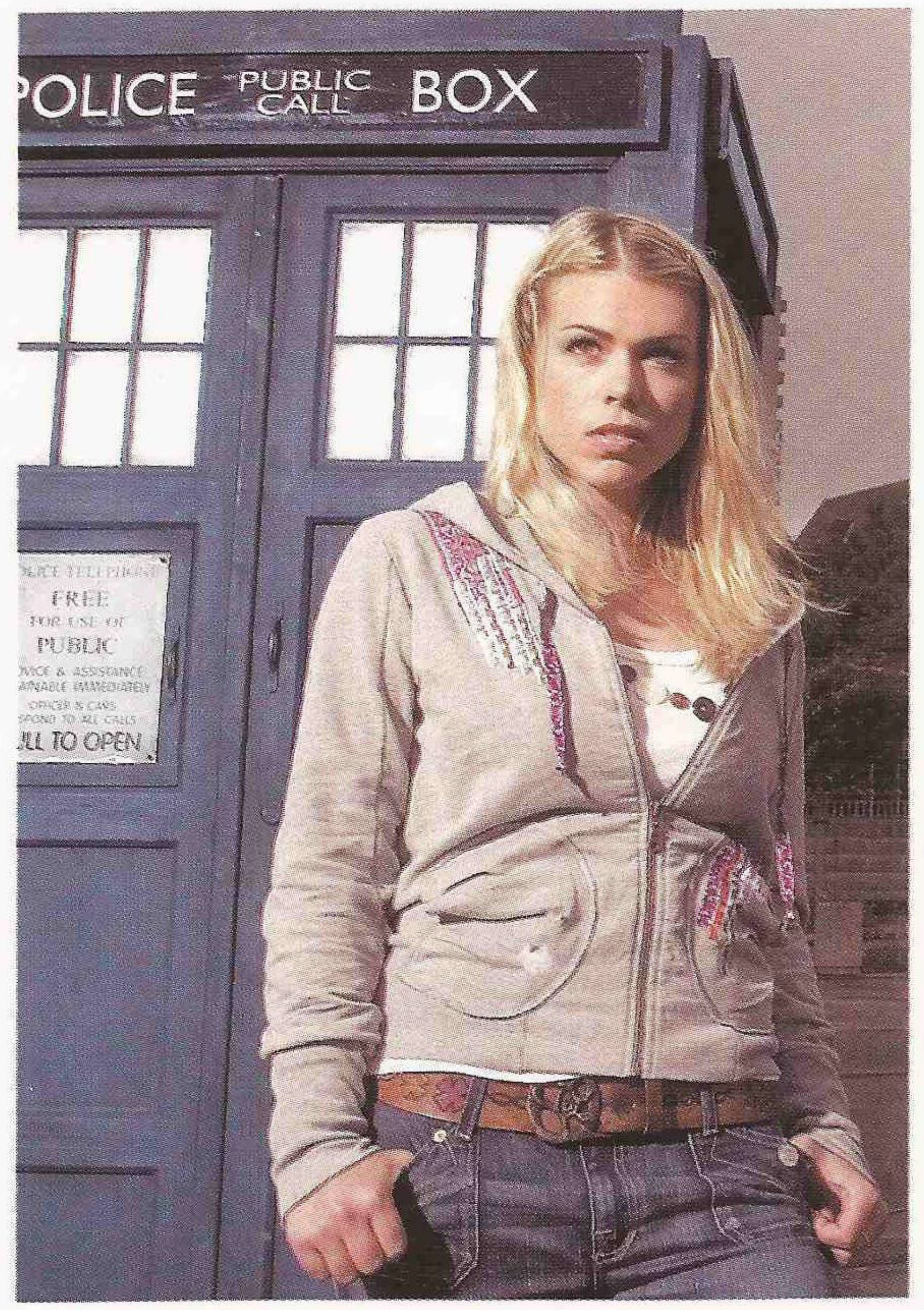
EVERY KIND OF LOVE IS THERE IN the new show, not just romance. Past companions have often seemed completely detached from families, as though they were found fully-grown under bushes. Some start out as orphans, such as Vicki and Adric; some are orphaned thanks to the baddies, like Nyssa and Leela. Ace's conflicted feelings about her mother are important, but we never meet the adult Audrey. The Doctor himself is an orphan, now that Gallifrey is gone, and whatever family he had was barely mentioned in the past. We can guess that he "doesn't do domestic" because he didn't get along with them; or perhaps because someone else's family would be an unbearable reminder of his own aloneness.

Companions usually lack family or romantic ties for the same reason as the Doctor – without those responsibilities, it's easier for them to go wandering about the universe – but I think it makes it harder for us to identify with them. In the new show, those ties lend realism and create drama: Jackie's protectiveness of her daughter, Mickey's loyalty to his girlfriend, Pete Tyler's sacrifice. The Doctor forces Rose to choose between him and her family, between her ordinary life in London and her extraordinary one in the TARDIS.

But the TARDIS crew are often a sort of family. When the companions are young, it's as though the Doctor has adopted them – becoming a grandfather to the orphaned Vicki, an uncle to Victoria, perhaps a surrogate father to Ace. Rose is right in *Father's Day* when she insists the Doctor won't leave her: he needs her. "They complete each other," says Gardner.

If you're like me, you can hardly wait to see how the regeneration will affect the relationship between the Doctor and Rose. Can things ever be the same? Will she accept this new personality? This new face and body? How will Jack cope, when he returns in Series Three? Will Mickey end up with Trisha Delaney? One thing's for sure – *Doctor Who* has returned to its roots; it's a series for girls again.

(Of course, we'll let the boys watch as well. If they promise to behave...) ■



▼ *What's next for Rose?*

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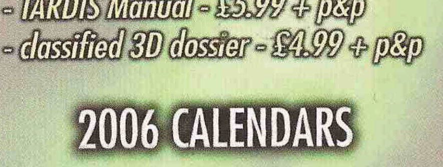

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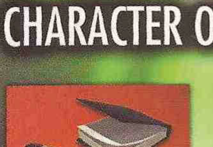

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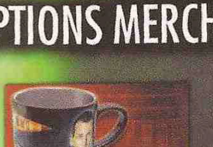

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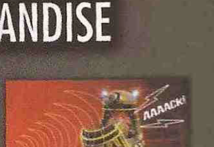

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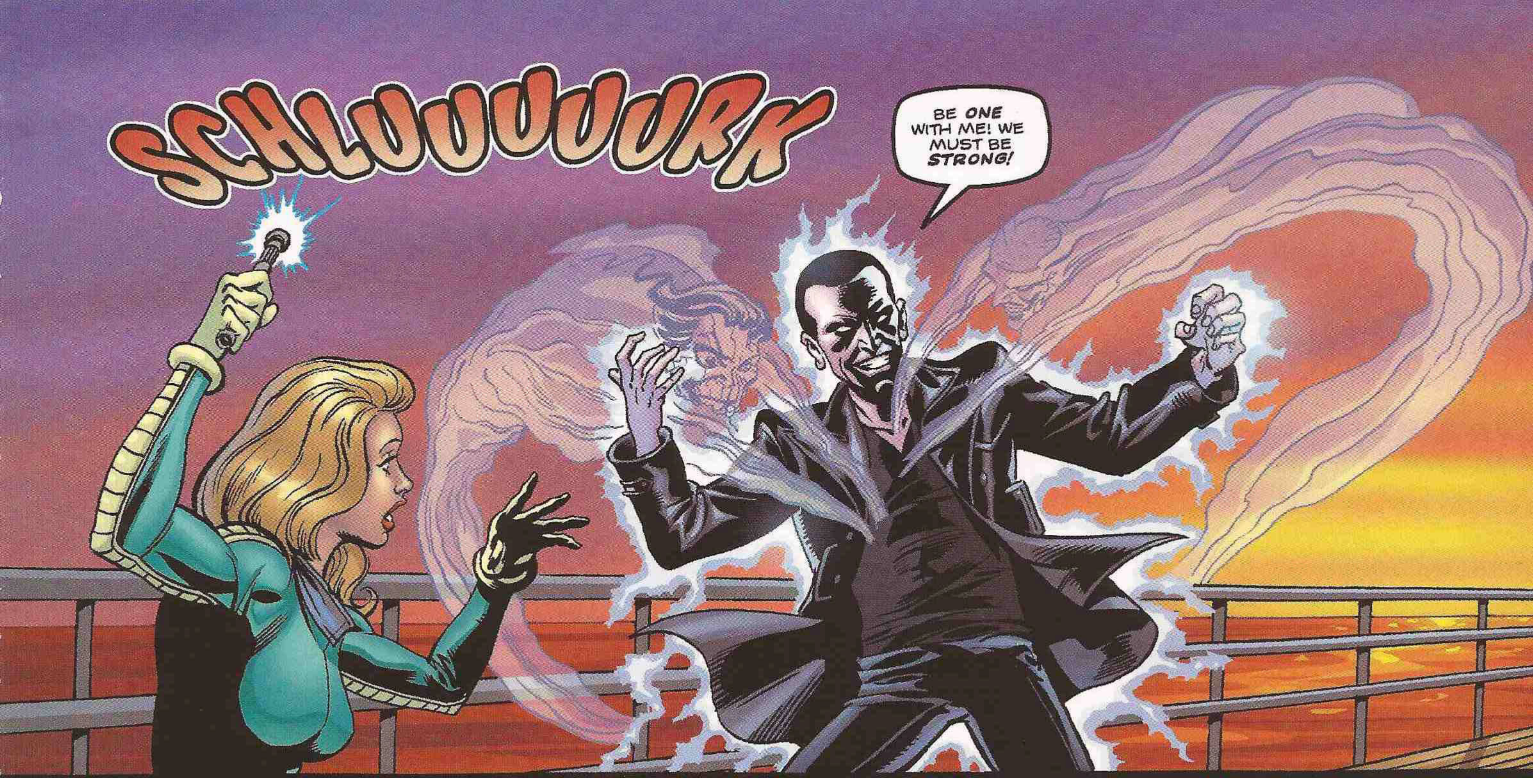
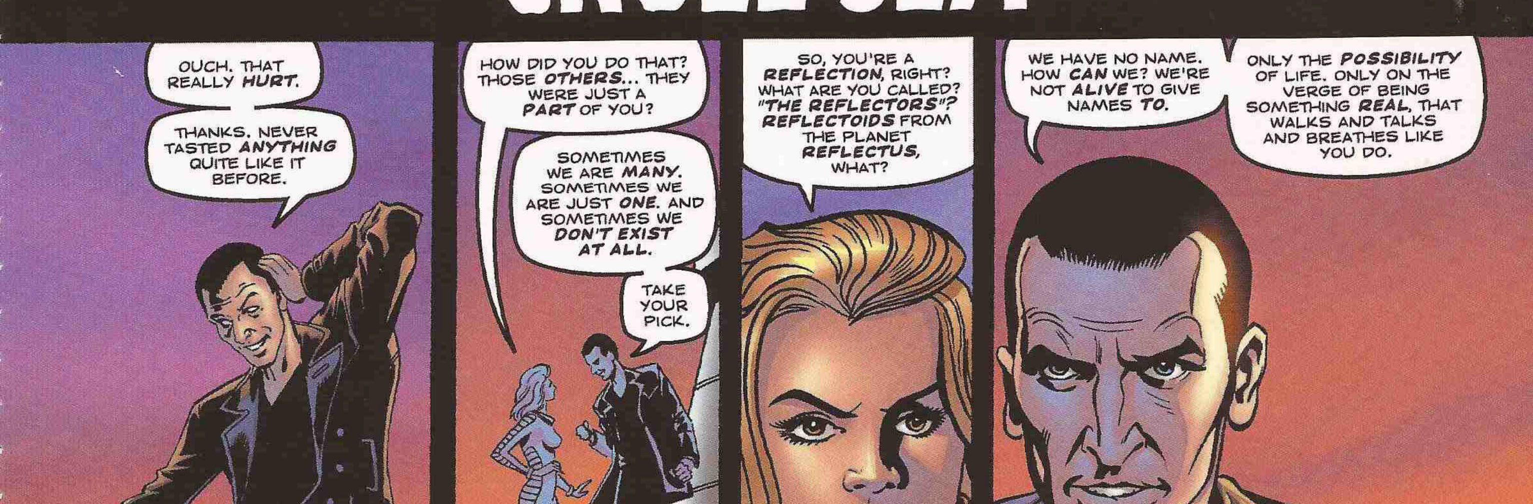
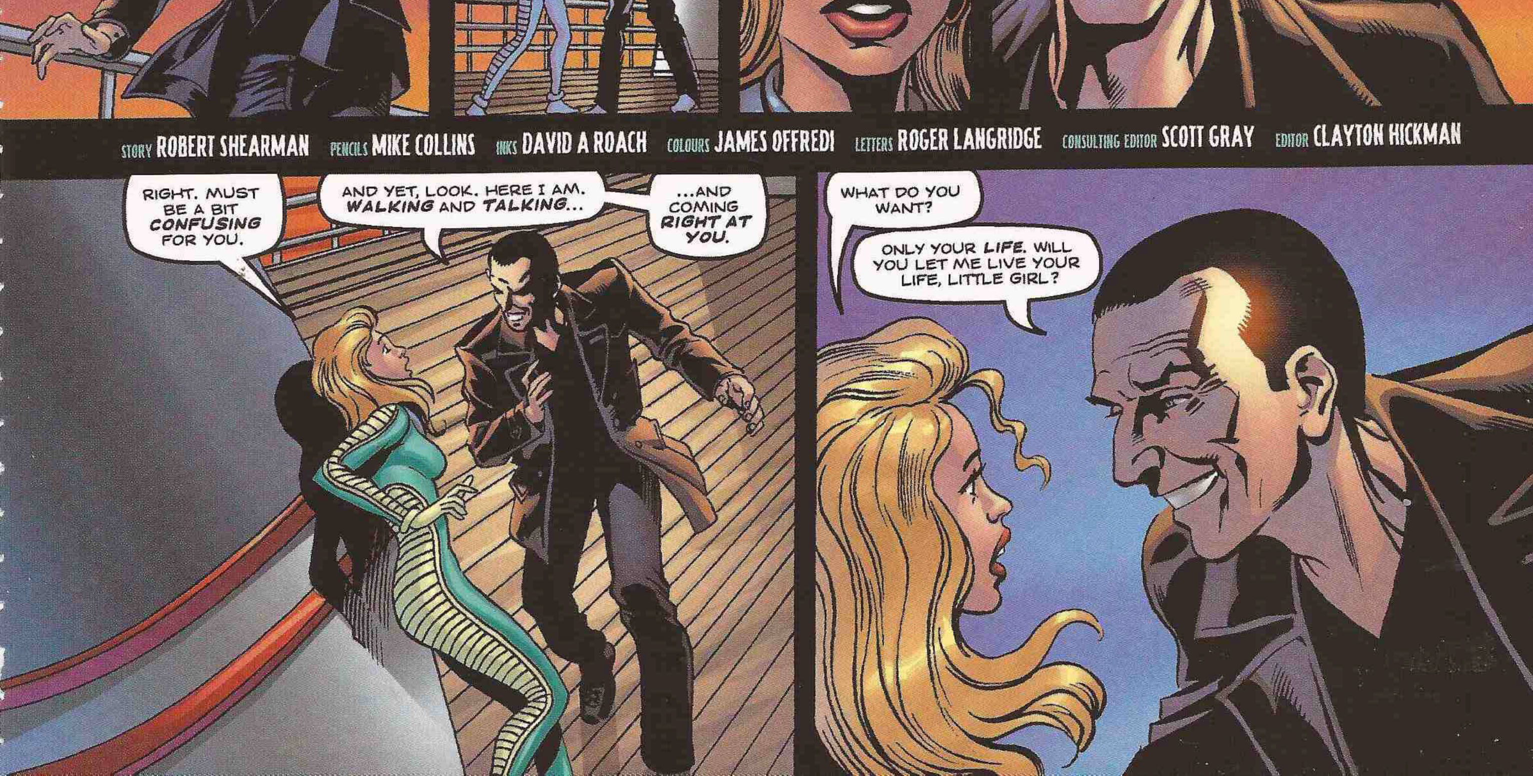
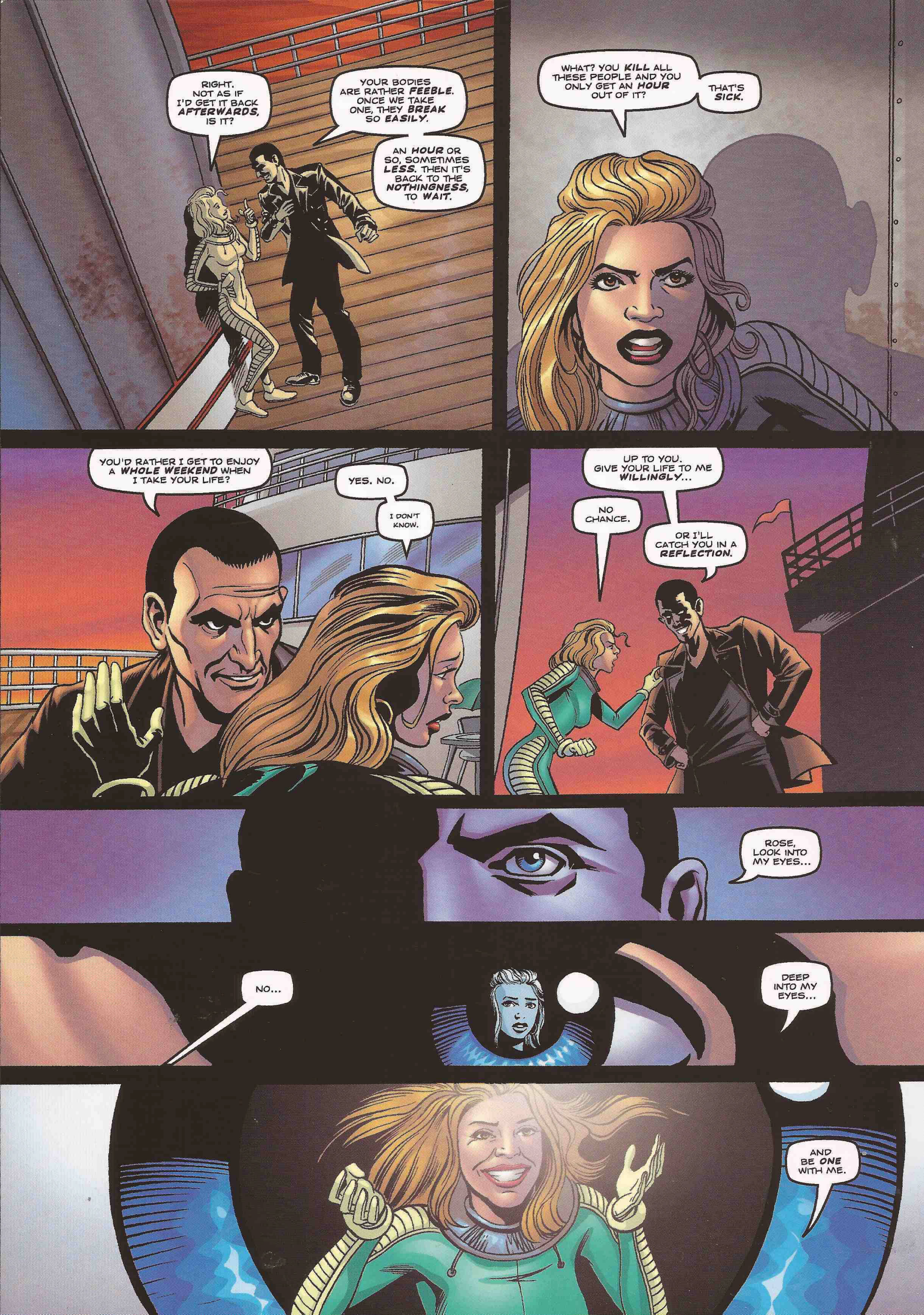

SCHLUUUUURK
BE ONE WITH ME! WE MUST BE STRONG!

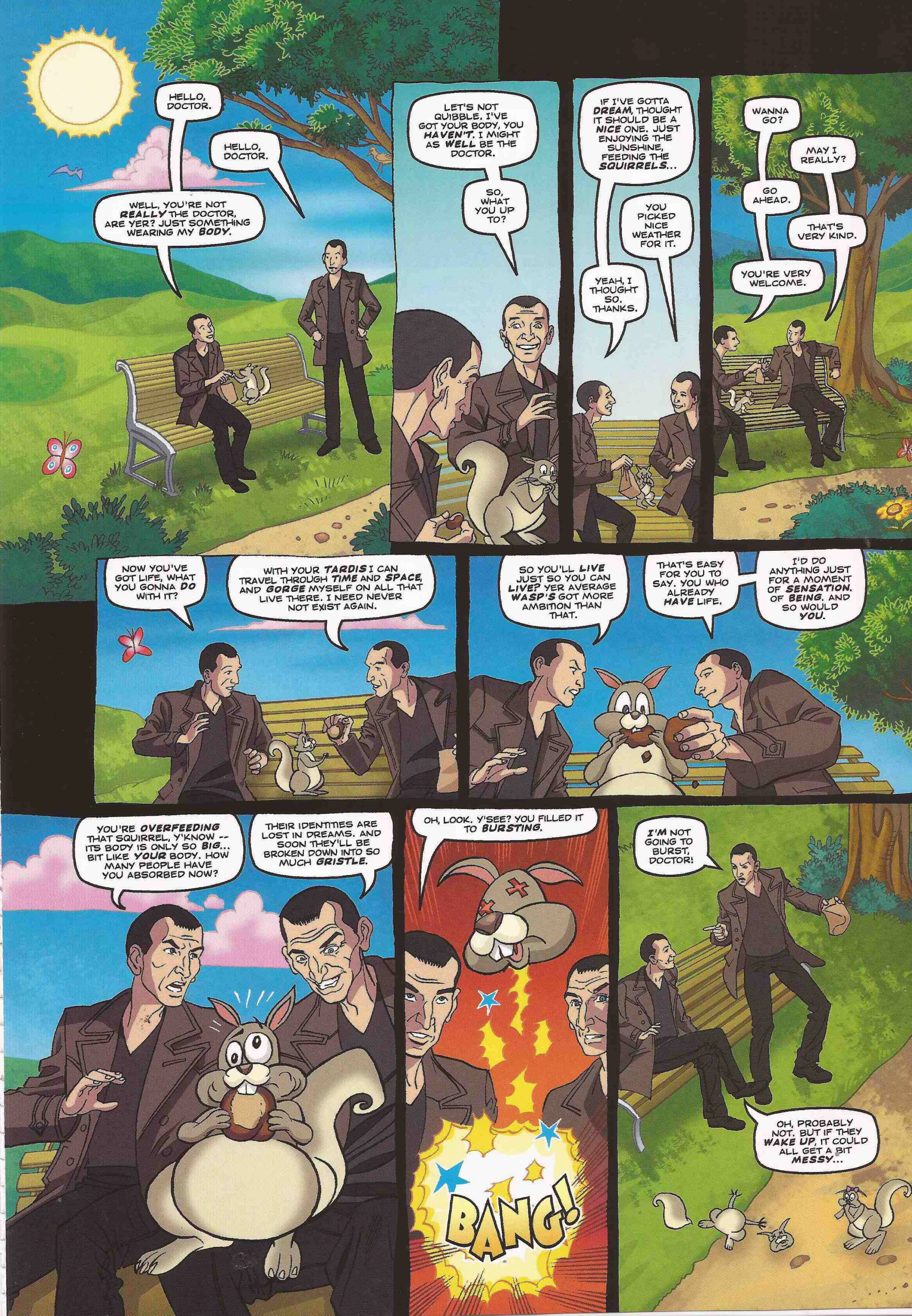
THE CRUEL SEA PART 4

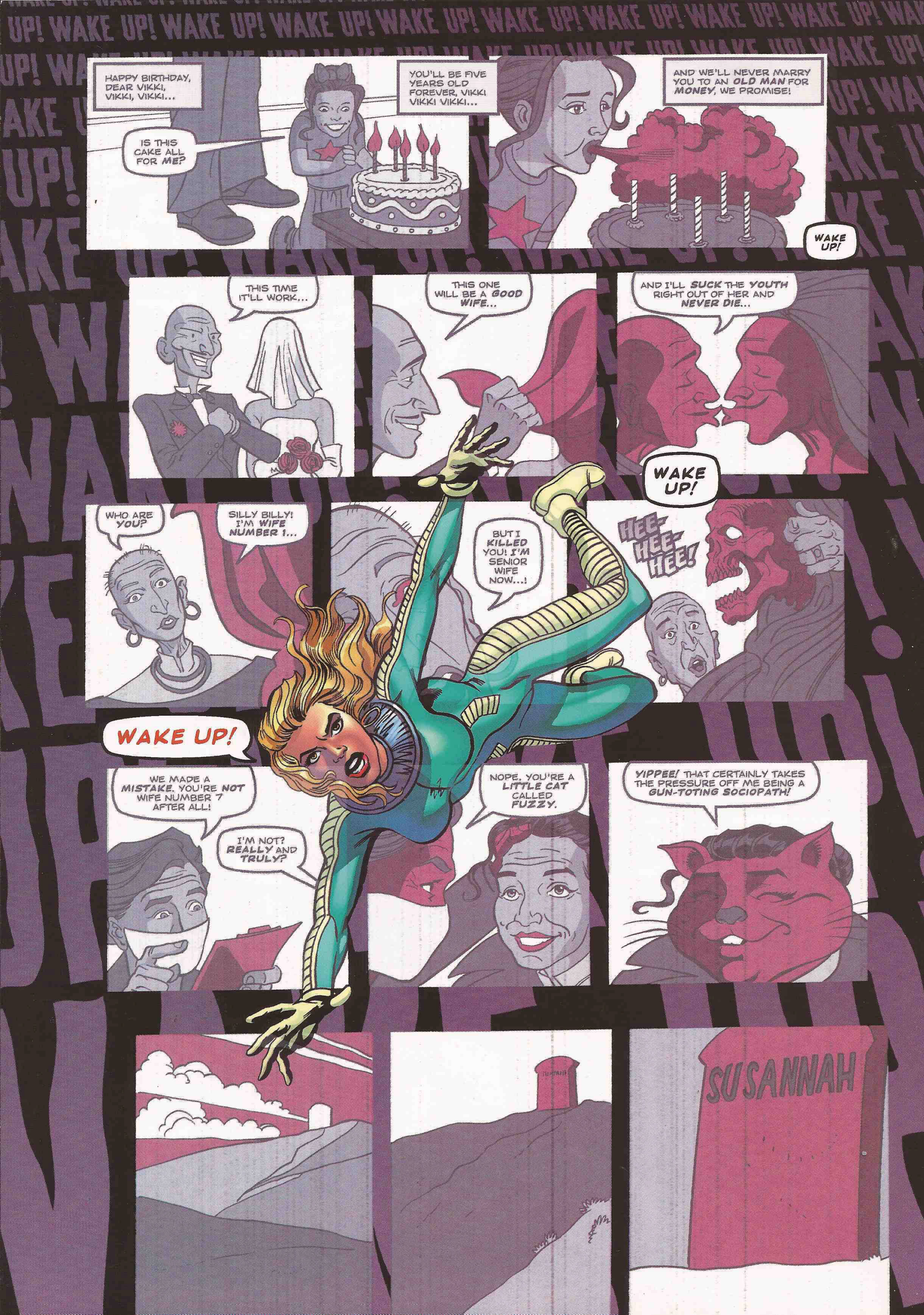

OUCH. THAT REALLY HURT.
THANKS. NEVER TASTED ANYTHING QUITE LIKE IT BEFORE.
HOW DID YOU DO THAT? THOSE OTHERS... THEY WERE JUST A PART OF YOU?
SOMETIMES WE ARE MANY. SOMETIMES WE ARE JUST ONE. AND SOMETIMES WE DON'T EXIST AT ALL.
TAKE YOUR PICK.
SO, YOU'RE A REFLECTION, RIGHT? WHAT ARE YOU CALLED? "THE REFLECTORS"? REFLECTOIDS FROM THE PLANET REFLECTUS, WHAT?
WE HAVE NO NAME. HOW CAN WE? WE'RE NOT ALIVE TO GIVE NAMES TO.
ONLY THE POSSIBILITY OF LIFE. ONLY ON THE VERGE OF BEING SOMETHING REAL, THAT WALKS AND TALKS AND BREATHES LIKE YOU DO.

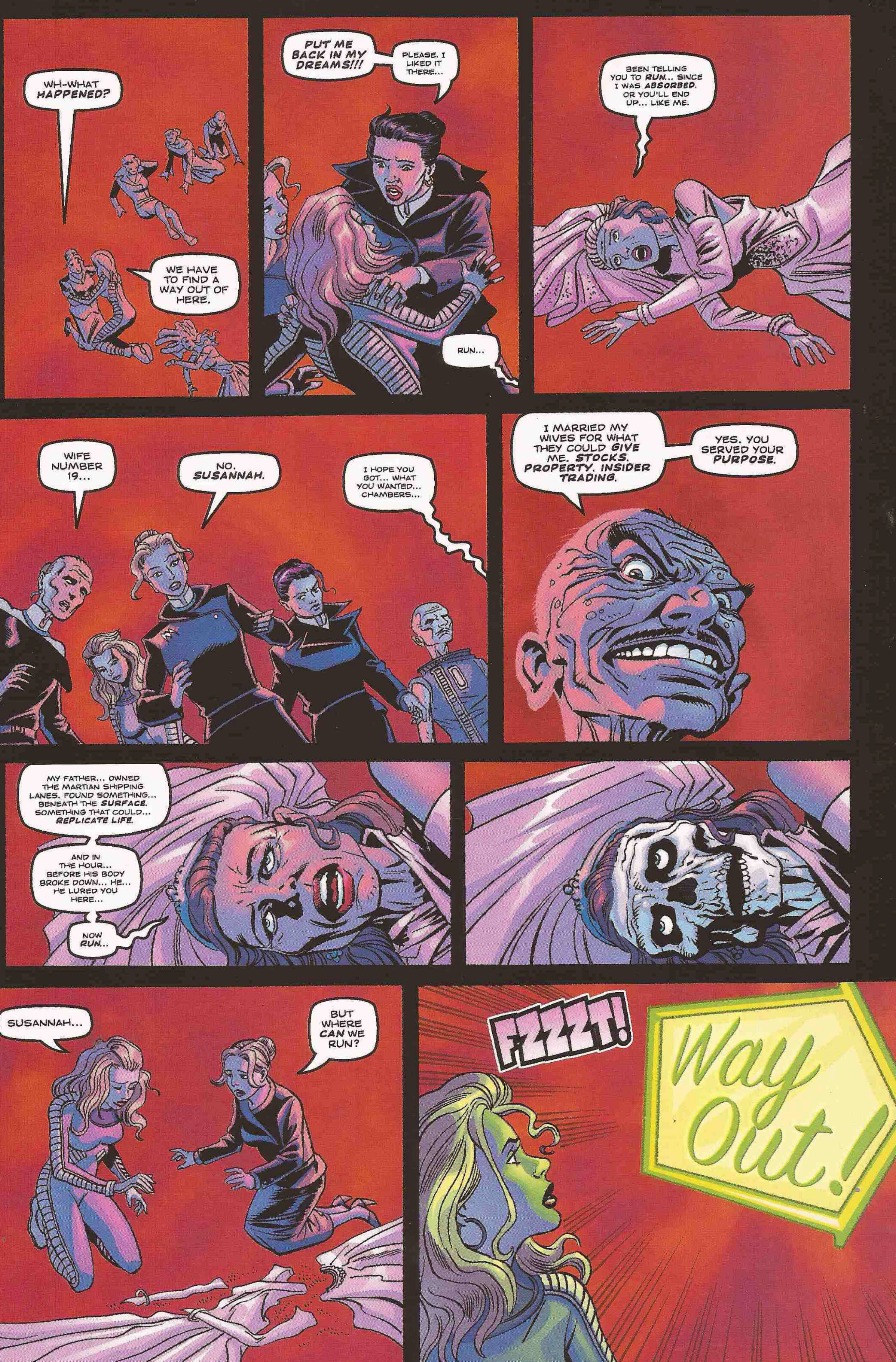
STORY ROBERT SHEARMAN PENCILS MIKE COLLINS INKS DAVID A ROACH COLOURS JAMES OFFREDI LETTERS ROGER LANGRIDGE CONSULTING EDITOR SCOTT GRAY EDITOR CLAYTON HICKMAN

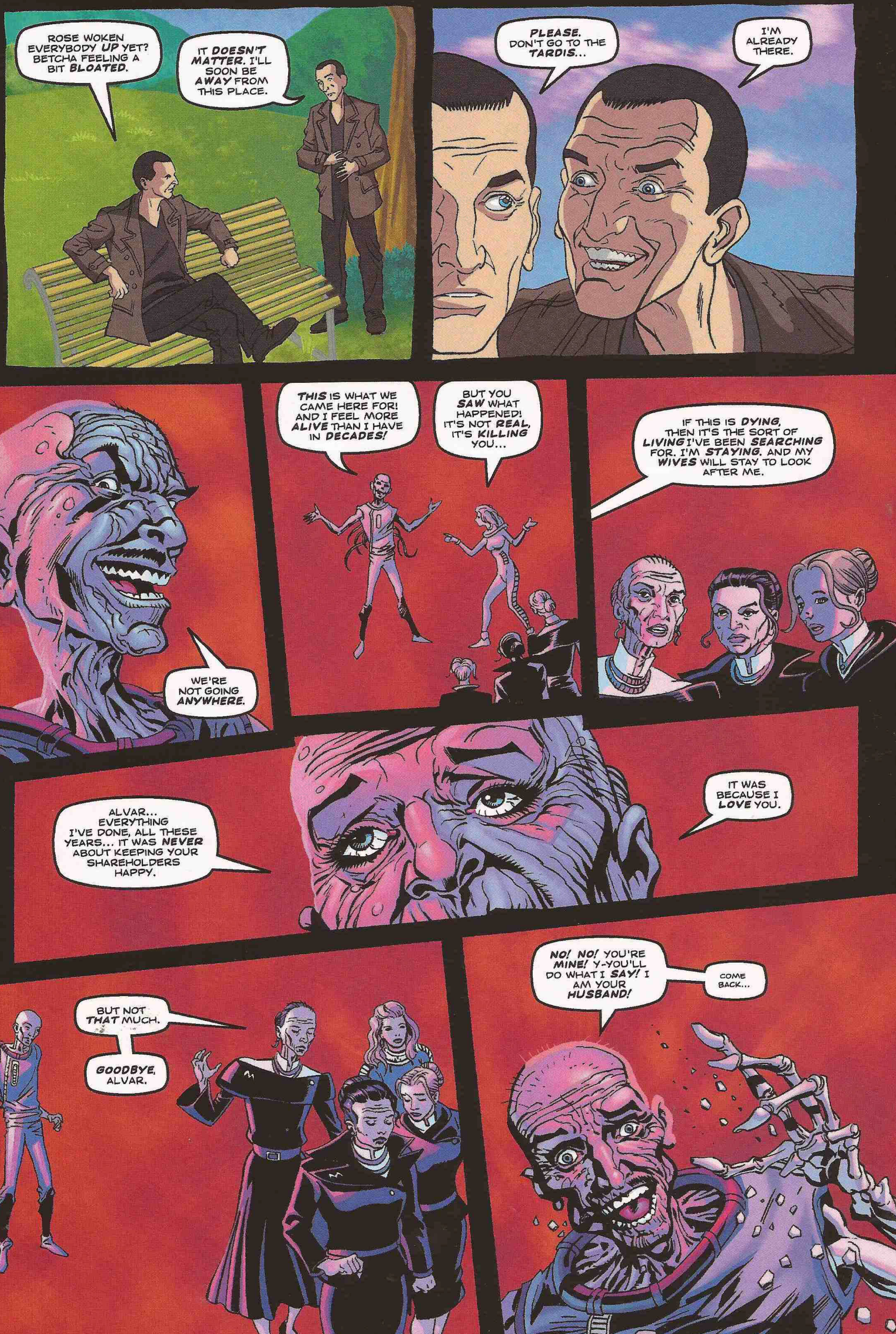

RIGHT. MUST BE A BIT CONFUSING FOR YOU.
AND YET, LOOK. HERE I AM. WALKING AND TALKING...
...AND COMING RIGHT AT YOU.
WHAT DO YOU WANT?
ONLY YOUR LIFE. WILL YOU LET ME LIVE YOUR LIFE, LITTLE GIRL?

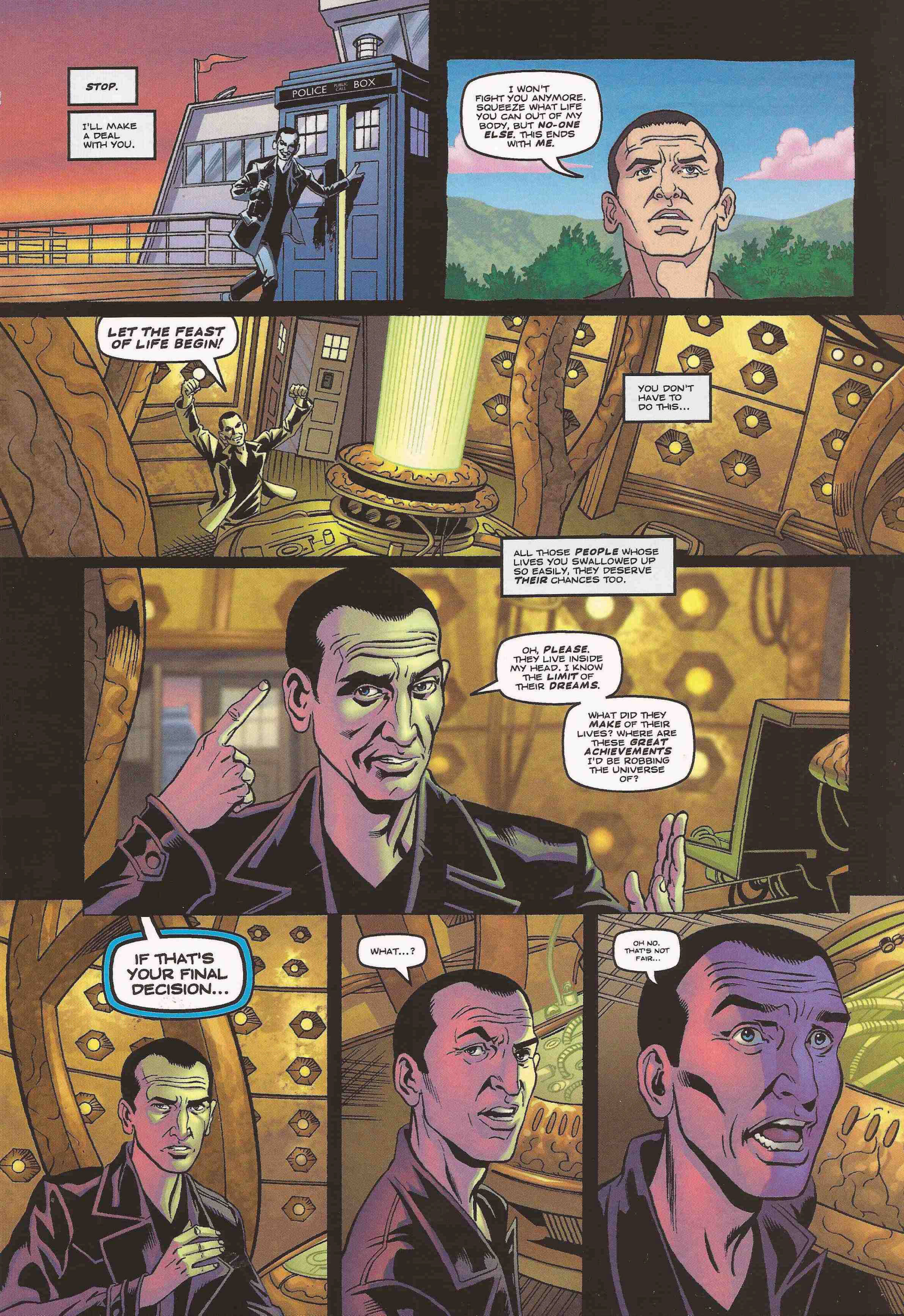

RIGHT. NOT AS IF I'D GET IT BACK **AFTERWARDS**, IS IT?
YOUR BODIES ARE RATHER **FEEBLE**. ONCE WE TAKE ONE, THEY **BREAK** SO **EASILY**.
AN **HOUR** OR SO, SOMETIMES **LESS**. THEN IT'S BACK TO THE **NOTHINGNESS**, TO **WAIT**.
WHAT? YOU **KILL** ALL THESE PEOPLE AND YOU ONLY GET AN **HOUR** OUT OF IT?
THAT'S **SICK**.
YOU'D RATHER I GET TO ENJOY A **WHOLE WEEKEND** WHEN I TAKE YOUR LIFE?
YES. NO.
I DON'T KNOW.
UP TO YOU. GIVE **YOUR LIFE** TO ME **WILLINGLY**...
NO CHANCE.
OR I'LL CATCH YOU IN A **REFLECTION**.
ROSE, LOOK INTO MY EYES...
NO...
DEEP INTO MY EYES...
AND BE **ONE** WITH ME.

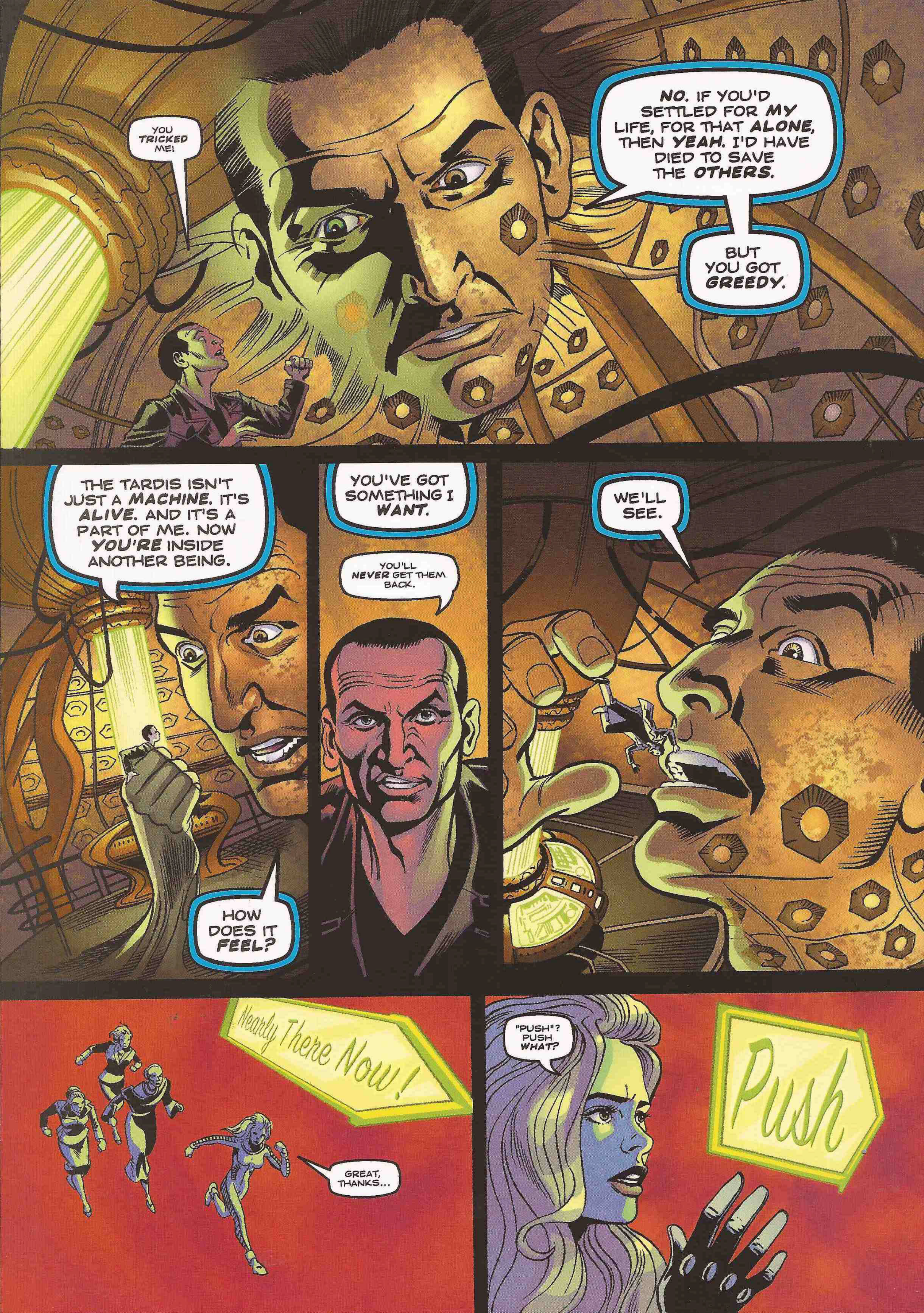

HELLO, DOCTOR.
HELLO, DOCTOR.
WELL, YOU'RE NOT **REALLY** THE DOCTOR, ARE YER? JUST SOMETHING WEARING MY **BODY**.
LET'S NOT QUIBBLE. I'VE GOT YOUR BODY, YOU **HAVEN'T**. I MIGHT AS **WELL** BE THE DOCTOR.
SO, WHAT YOU UP TO?
IF I'VE GOTTA **DREAM**, THOUGHT IT SHOULD BE A **NICE** ONE. JUST ENJOYING THE SUNSHINE, FEEDING THE **SQUIRRELS**...
YOU PICKED NICE WEATHER FOR IT.
YEAH, I THOUGHT SO. THANKS.
WANNA GO?
MAY I REALLY?
GO AHEAD.
THAT'S VERY KIND.
YOU'RE VERY WELCOME.
NOW YOU'VE GOT LIFE, WHAT YOU GONNA **DO** WITH IT?
WITH YOUR **TARDIS** I CAN TRAVEL THROUGH **TIME** AND **SPACE**, AND **GORGE** MYSELF ON ALL THAT LIVE THERE. I NEED NEVER NOT EXIST AGAIN.
SO YOU'LL **LIVE** JUST SO YOU CAN **LIVE**? YER AVERAGE **WASP'S** GOT MORE AMBITION THAN THAT.
THAT'S EASY FOR YOU TO SAY. YOU WHO ALREADY **HAVE** LIFE.
I'D DO ANYTHING JUST FOR A MOMENT OF **SENSATION**. OF **BEING**. AND SO WOULD **YOU**.
YOU'RE **OVERFEEDING** THAT SQUIRREL, Y'KNOW -- ITS BODY IS ONLY SO **BIG**... BIT LIKE **YOUR** BODY. HOW MANY PEOPLE HAVE YOU ABSORBED NOW?
THEIR IDENTITIES ARE LOST IN DREAMS. AND SOON THEY'LL BE BROKEN DOWN INTO SO MUCH **GRISTLE**.
OH, LOOK. Y'SEE? YOU FILLED IT TO **BURSTING**.
BANG!
I'M NOT GOING TO BURST, DOCTOR!
OH, PROBABLY NOT. BUT IF THEY **WAKE UP**, IT COULD ALL GET A BIT **MESSY**...

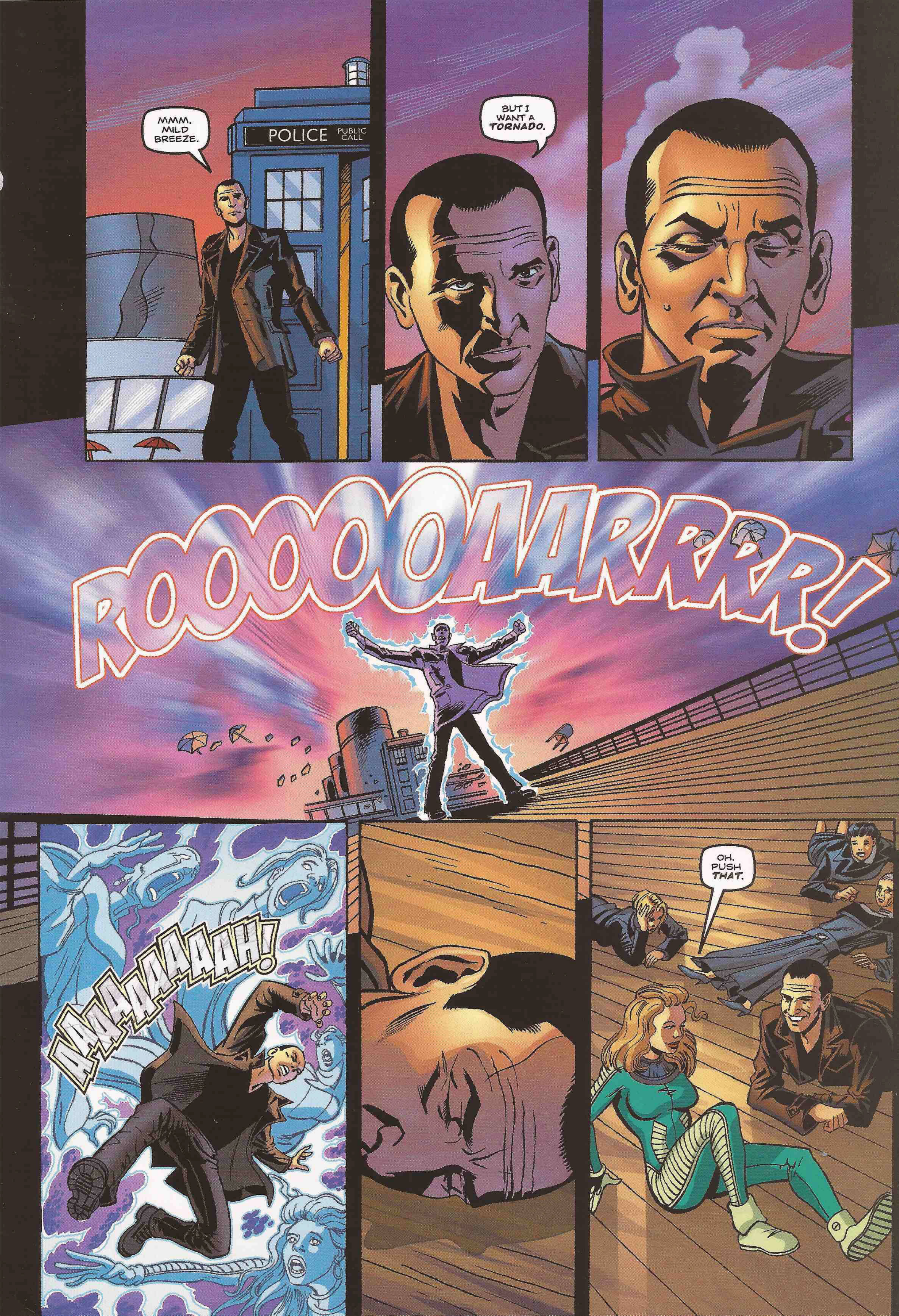

WAKE UP! WAKE UP! WAKE UP! WAKE UP!
HAPPY BIRTHDAY, DEAR VIKKI, VIKKI, VIKKI...
IS THIS CAKE ALL FOR *ME*?
YOU'LL BE FIVE YEARS OLD FOREVER, VIKKI VIKKI VIKKI...
AND WE'LL NEVER MARRY YOU TO AN *OLD MAN* FOR *MONEY*, WE PROMISE!
WAKE UP!
THIS TIME IT'LL WORK...
THIS ONE WILL BE A *GOOD WIFE*...
AND I'LL *SUCK* THE *YOUTH* RIGHT OUT OF HER AND *NEVER DIE*...
WAKE UP!
WHO ARE *YOU*?
SILLY BILLY! I'M *WIFE NUMBER 1*...
BUT I *KILLED* YOU! I'M SENIOR WIFE NOW...!
HEE-HEE-HEE!
WAKE UP!
WE MADE A *MISTAKE*. YOU'RE *NOT* WIFE NUMBER 7 AFTER ALL!
I'M NOT? *REALLY* AND *TRULY*?
NOPE. YOU'RE A *LITTLE CAT* CALLED *FUZZY*.
YIPPEE! THAT CERTAINLY TAKES THE PRESSURE OFF ME BEING A *GUN-TOTING SOCIOPATH*!
SUSANNAH

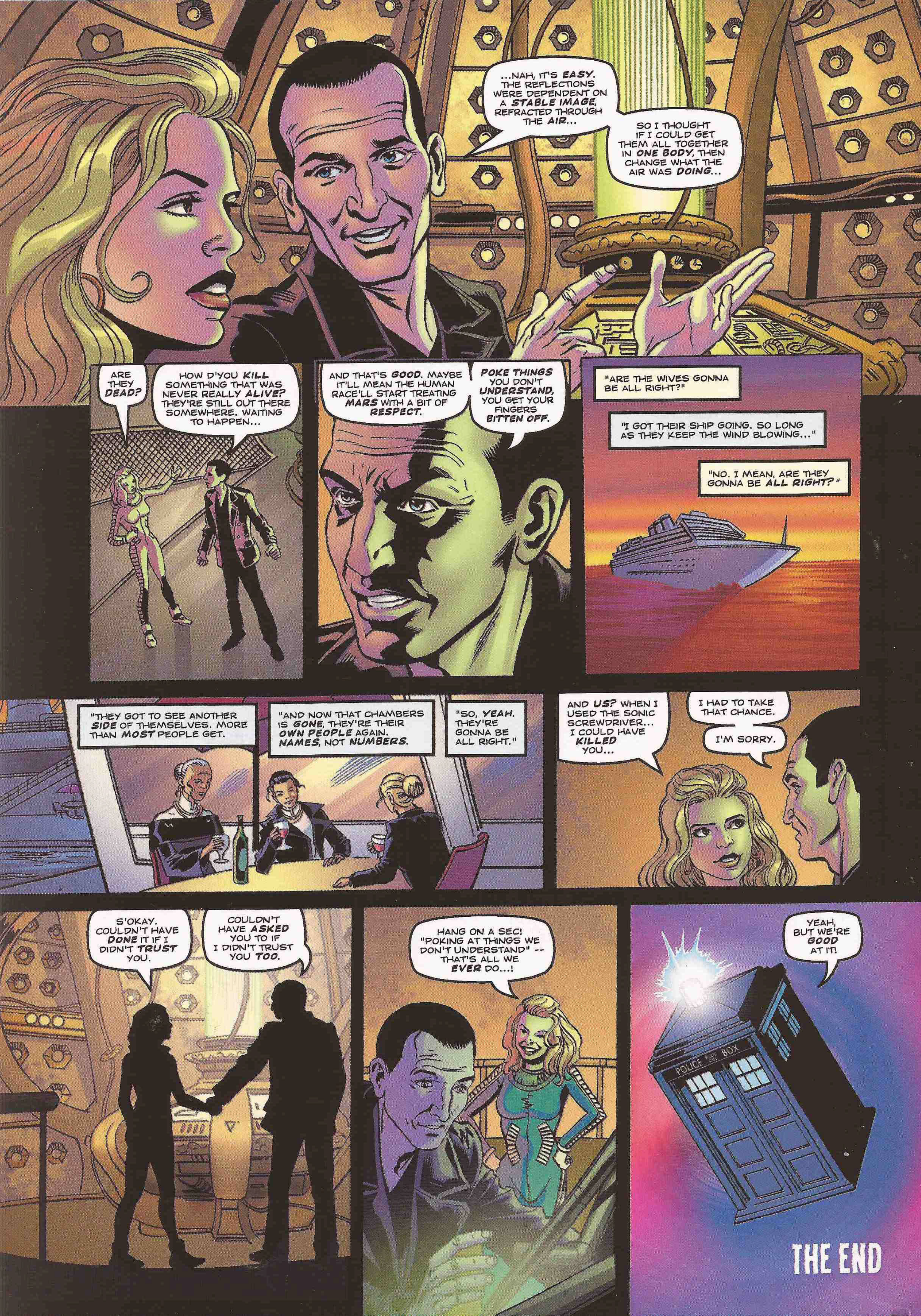

WH-WHAT *HAPPENED?*
WE HAVE TO FIND A WAY OUT OF HERE.
PUT ME BACK IN MY DREAMS!!!
PLEASE. I LIKED IT THERE...
RUN...
BEEN TELLING YOU TO *RUN*... SINCE I WAS *ABSORBED*. OR YOU'LL END UP... LIKE ME.
WIFE NUMBER 19...
NO. *SUSANNAH.*
I HOPE YOU GOT... WHAT YOU WANTED... CHAMBERS...
I MARRIED MY WIVES FOR WHAT THEY COULD *GIVE* ME. *STOCKS. PROPERTY. INSIDER TRADING.*
YES. YOU SERVED YOUR *PURPOSE.*
MY FATHER... OWNED THE MARTIAN SHIPPING LANES. FOUND SOMETHING... BENEATH THE *SURFACE*. SOMETHING THAT COULD... *REPLICATE LIFE.*
AND IN THE HOUR... BEFORE HIS BODY BROKE DOWN... HE... HE LURED YOU HERE...
NOW *RUN*...
SUSANNAH...
BUT WHERE *CAN* WE RUN?
FZZZT!
Way Out!


ROSE WOKEN EVERYBODY UP YET? BETCHA FEELING A BIT BLOATED.
IT DOESN'T MATTER. I'LL SOON BE AWAY FROM THIS PLACE.
PLEASE. DON'T GO TO THE TARDIS...
I'M ALREADY THERE.
WE'RE NOT GOING ANYWHERE.
THIS IS WHAT WE CAME HERE FOR! AND I FEEL MORE ALIVE THAN I HAVE IN DECADES!
BUT YOU SAW WHAT HAPPENED! IT'S NOT REAL, IT'S KILLING YOU...
IF THIS IS DYING, THEN IT'S THE SORT OF LIVING I'VE BEEN SEARCHING FOR. I'M STAYING. AND MY WIVES WILL STAY TO LOOK AFTER ME.
ALVAR... EVERYTHING I'VE DONE, ALL THESE YEARS... IT WAS NEVER ABOUT KEEPING YOUR SHAREHOLDERS HAPPY.
IT WAS BECAUSE I LOVE YOU.
BUT NOT THAT MUCH.
GOODBYE, ALVAR.
NO! NO! YOU'RE MINE! Y-YOU'LL DO WHAT I SAY! I AM YOUR HUSBAND!
COME BACK...


STOP.
I'LL MAKE A DEAL WITH YOU.
POLICE PUBLIC CALL BOX
I WON'T FIGHT YOU ANYMORE. SQUEEZE WHAT LIFE YOU CAN OUT OF MY BODY, BUT NO-ONE ELSE. THIS ENDS WITH ME.
LET THE FEAST OF LIFE BEGIN!
YOU DON'T HAVE TO DO THIS...
ALL THOSE PEOPLE WHOSE LIVES YOU SWALLOWED UP SO EASILY, THEY DESERVE THEIR CHANCES TOO.
OH, PLEASE. THEY LIVE INSIDE MY HEAD. I KNOW THE LIMIT OF THEIR DREAMS.
WHAT DID THEY MAKE OF THEIR LIVES? WHERE ARE THESE GREAT ACHIEVEMENTS I'D BE ROBBING THE UNIVERSE OF?
IF THAT'S YOUR FINAL DECISION...
WHAT...?
OH NO. THAT'S NOT FAIR...


YOU *TRICKED* ME!
NO. IF YOU'D SETTLED FOR *MY* LIFE, FOR THAT *ALONE*, THEN *YEAH*. I'D HAVE DIED TO SAVE THE *OTHERS*.
BUT YOU GOT *GREEDY*.
THE TARDIS ISN'T JUST A *MACHINE*. IT'S *ALIVE*. AND IT'S A PART OF ME. NOW *YOU'RE* INSIDE ANOTHER BEING.
HOW DOES IT *FEEL?*
YOU'VE GOT SOMETHING I *WANT*.
YOU'LL *NEVER* GET THEM BACK.
WE'LL SEE.
Nearly There Now!
GREAT, THANKS...
"PUSH"? PUSH *WHAT?*
Push


MMM. MILD BREEZE.
POLICE PUBLIC CALL
BUT I WANT A *TORNADO*.
ROOOOOAARRRR!
AAAAAAAAAH!
OH. PUSH *THAT*.


...NAH, IT'S EASY. THE REFLECTIONS WERE DEPENDENT ON A STABLE IMAGE, REFRACTED THROUGH THE AIR...
SO I THOUGHT IF I COULD GET THEM ALL TOGETHER IN ONE BODY, THEN CHANGE WHAT THE AIR WAS DOING...
ARE THEY DEAD?
HOW D'YOU KILL SOMETHING THAT WAS NEVER REALLY ALIVE? THEY'RE STILL OUT THERE SOMEWHERE. WAITING TO HAPPEN...
AND THAT'S GOOD. MAYBE IT'LL MEAN THE HUMAN RACE'LL START TREATING MARS WITH A BIT OF RESPECT.
POKE THINGS YOU DON'T UNDERSTAND, YOU GET YOUR FINGERS BITTEN OFF.
"ARE THE WIVES GONNA BE ALL RIGHT?"
"I GOT THEIR SHIP GOING. SO LONG AS THEY KEEP THE WIND BLOWING..."
"NO. I MEAN, ARE THEY GONNA BE ALL RIGHT?"
"THEY GOT TO SEE ANOTHER SIDE OF THEMSELVES. MORE THAN MOST PEOPLE GET.
"AND NOW THAT CHAMBERS IS GONE, THEY'RE THEIR OWN PEOPLE AGAIN. NAMES, NOT NUMBERS.
"SO, YEAH. THEY'RE GONNA BE ALL RIGHT."
AND US? WHEN I USED THE SONIC SCREWDRIVER... I COULD HAVE KILLED YOU...
I HAD TO TAKE THAT CHANCE.
I'M SORRY.
S'OKAY. COULDN'T HAVE DONE IT IF I DIDN'T TRUST YOU.
COULDN'T HAVE ASKED YOU TO IF I DIDN'T TRUST YOU TOO.
HANG ON A SEC! "POKING AT THINGS WE DON'T UNDERSTAND" -- THAT'S ALL WE EVER DO...!
YEAH, BUT WE'RE GOOD AT IT!
POLICE PUBLIC CALL BOX
THE END

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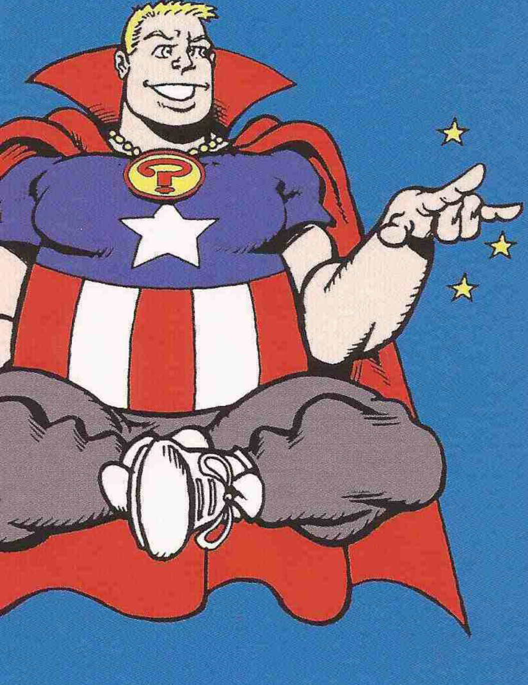

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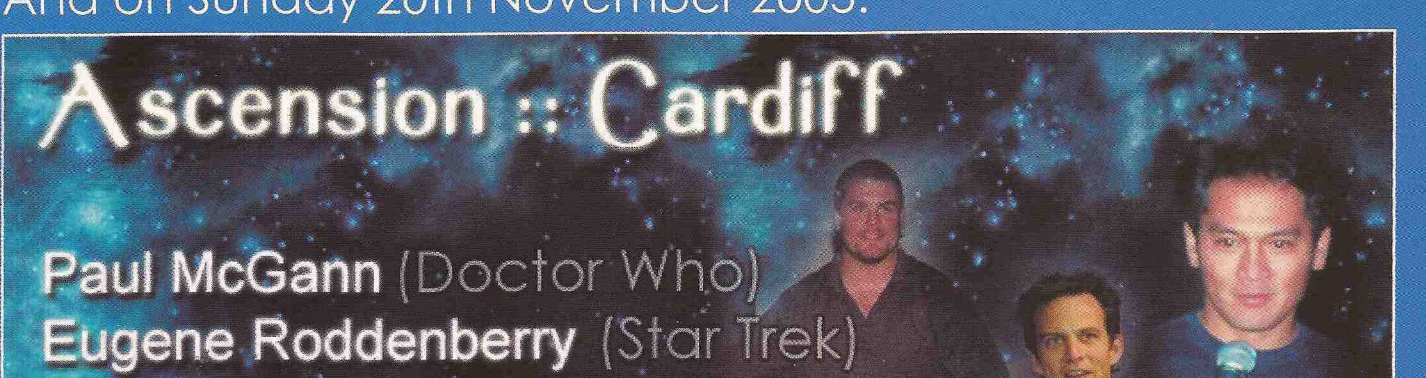

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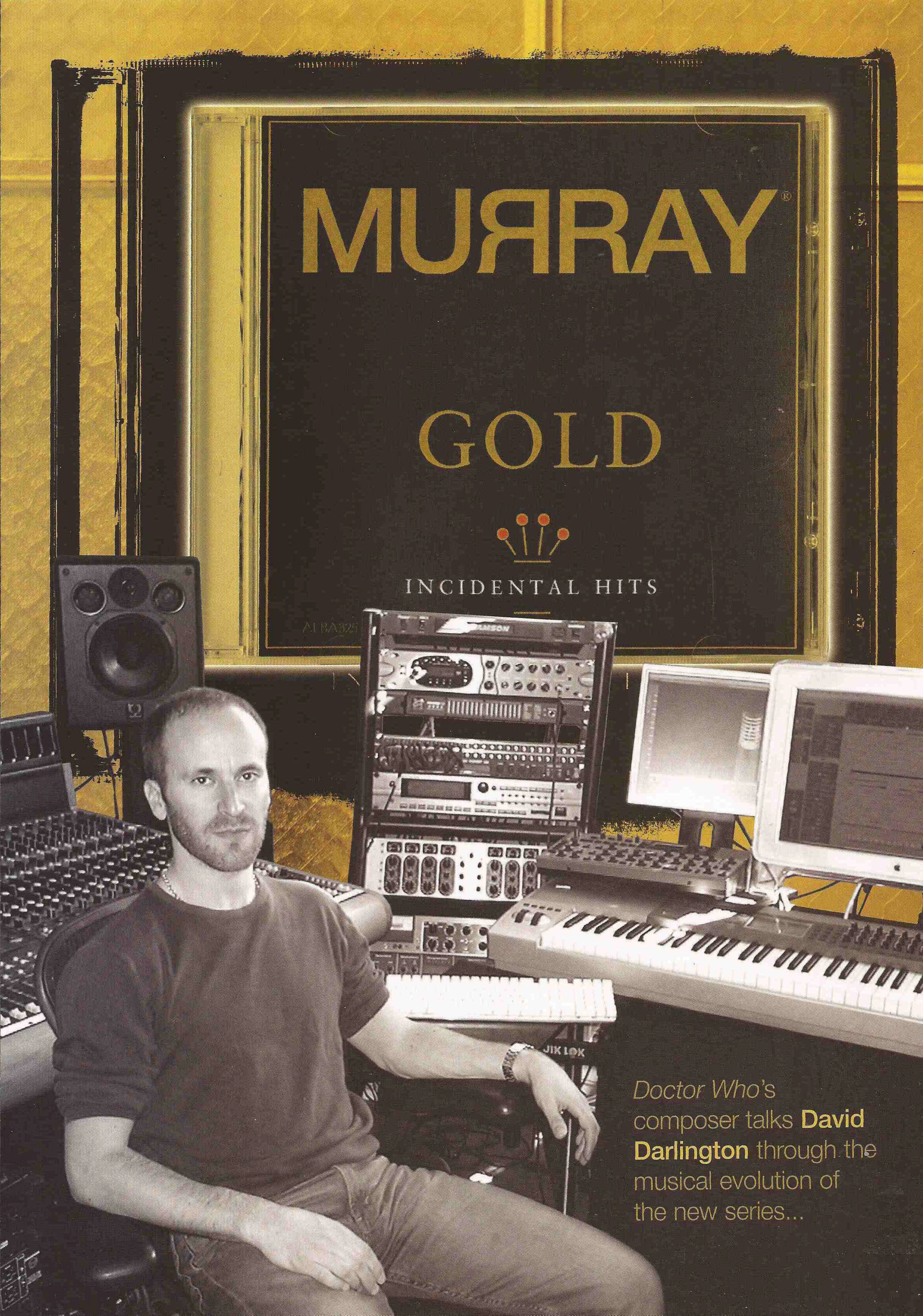
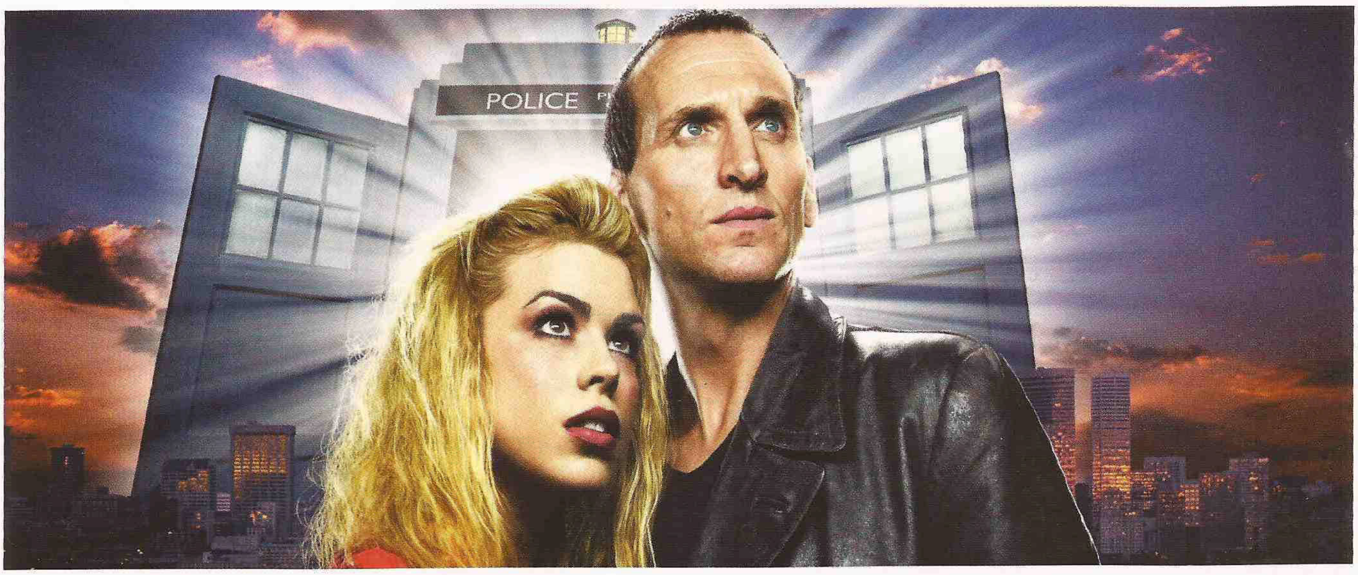


Doctor Who's composer talks **David Darlington** through the musical evolution of the new series...

Cast your minds back to early May – when *Dalek* had just taken the world by storm and we had no idea even what *The Long Game* had to offer. Despite being sweetly protective of me in terms of trying hard not to spoil upcoming episodes, *Doctor Who*'s newest incidental musician, Murray Gold, still had rather a lot to say for himself – although eventually we had to regretfully move on from discussion of Kurt Cobain, David Bowie and Jerry Dammers and remember we were supposed to be talking about *Doctor Who*...

"Murray says he'll be delighted to speak to you," **DWM** Editor Clayton Hickman has informed me by the magic of txt msging. "And he's lovely, so it'll be no hassle!" I'm inevitably excited about the chance to chat with the guy who's redefined *Doctor Who* music, so off goes the first tentative e-mail. A flurry of enthusiastic replies follows. "You could pop in this evening! I've just finished Episode 10, which is mad and brilliant and unbelievably exuberant, so I'll probably be spending a little of the evening drunk..." Rarely have I been invited into a stranger's house with such sudden alacrity.

But as ice-breakers go, the sudden unexpected appearance in that particular stranger's kitchen of a mate you haven't spoken to in some time, clad only in a bath-towel, might take some beating. "I've got a couple of friends staying for a few days," Murray had informed me, to subsequent general surprise and bemusement when one of said friends turns out to be comedian Dan Antopolski, who I've known for years. After a lengthy bout of catching-up, Murray and I are just settling down to some serious *Doctor Who* talk when the doorbell rings. "Oh, it's Tim The Guitarist," says Murray by way of introduction. Tim The Guitarist was 'just passing by'. "Why would you 'just pass by' with two bottles of wine in a bag?" comes the pertinent question from Murray, to which Tim The Guitarist doesn't seem to have an answer. Regrettably for all of us (it looked like rather nice wine), Tim The Guitarist and his two bottles have to be sent packing so Murray Gold and I can finally start to talk...



▲ *The Doctor and Rose announce their imminent arrival in the BBC's poster campaign.*

Murray Gold: It's a dream job, because it's so good, and because you get to write huge amounts of music. And there is something special about working on something that you really loved when you were eight years old. It could have been fraught – imagine if it hadn't been popular? 12 episodes to go, and nobody likes it? I'm still working on it now – I started in October [2004] and have barely had a day off since. I'm about to have a very intense couple of weeks, because Episodes 12 and 13 are enormous, as Joe Ahearne episodes tend to be – absolutely chock-full of music. But I'm really dreading it ending...

...because you'll have to find something else to do?

Also because I feel as if I want to stuff everything into the remaining episodes – I'm running out of space. There are all sorts of themes that run through the series, even if you just get a glimpse of some of them. Joe and I want to make the next episodes even better – but after that, we won't have a chance to do it again and make it better still... and that's why you feel "I don't want this to end – what if I discover something really clever afterwards?" And also there's massive anticipation – there were three musical themes in Episode 1 that were important, and they've run throughout the series, and I hope there's going to be space for me to revisit those, so I can make Episode 13 a proper 'finale'. It's different for Joe because he's not coming back next year. I've got this Christmas Special to start on, probably in September... There are people in my life who might prefer it if I wasn't quite so full-on. It's not good for relationships, a work ethic!

When you say 'what *Doctor Who* means' – is this an allusion to what it means to you, personally? Russell T Davies [executive producer] has said that at your first meeting you ended up chatting about *The Ark in Space*...

You know Russell, it's not going to take long for *Doctor Who* to come up in conversation. It's not going to take a couple of *Doctor Who* fans long to realise they have that in common...

▼ *Russell T Davies' Queer as Folk series captured Murray at his most musically playful.*

Do you think of yourself as a fan then?

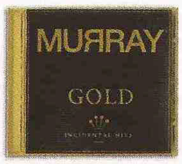
Until I discovered what it actually means to be 'a fan', yeah – I'm a charlatan, because I stopped watching it in Peter Davison's era. But in the 1970s, nothing would get between me and *Doctor Who* on a Saturday night, from the ages of four to thirteen. I don't know what happened after that – I think David Bowie took over!

So now that you're a professional musician and composer, what are the roots of that? What got you into music in the first place?

One thing was 2-Tone music – The Specials, Madness, The Beat... and then I heard some David Bowie. I grew up in Portsmouth, and so anything that had any romance or glamour about it was immediately attractive! David Bowie was the music I put on in my bedroom and went into raptures over, really.

So when did you actually start making music yourself?

I wrote music when I was at school – we used to have an arts prize, and I ▶



> "The new Doctor Who 'sings' – it's got such a good strong heart beating inside it and Russell's writing is so moral..."

◄ submitted a score for that when I was about 12. Then I wrote songs as a teenager, as lots of people do. And when I was at university I was in a band with Colin Greenwood, who's now in Radiohead.

Were you studying music, then?

No, I studied history, but I wrote loads of scores for theatre. I wrote plays while I was there, and had no-one to write music for my plays so I did it myself. I started doing it for other people, people who heard what I did and said "Could you do that for me, too?" I got into the habit of writing music for drama, so it was very practical. I went to the Edinburgh festival with a show called *Glue Wedding* that got nominated for the *Guardian* and *Independent* drama awards, and it got a little run in Battersea Arts Centre, which was a good start straight out of university.

Then I did a bit of work on radio shows. I did a spoof history of rock'n'roll with Kevin Cecil and Andy Riley. I'd love to hear that again – it was called *The Knowledge*, and it was on Radio 1, presented by Alan Freeman. Every week they'd send me a script and I'd have to be, say, Elvis, The Smiths and Band Aid! It was good practice because I had to turn it around really fast.

Then I did a bit of television. Some documentaries, some short films – Channel 4 used to have the *Short & Curlies* strand – and I always tried to make the music something you would notice. I had been trying to do this in theatre, where you only get about ten seconds at the beginning to make some sort of statement. Quite often people would come to me for songs. I was the composer to approach if you wanted something a bit 'out of the ordinary', and that suited me. A reputation for being 'different', no matter how well-earned or otherwise, is a good reputation to have. A lot of musicians have to wait to be instructed for their starting point, but I've been doing it from such an early age.

My first big TV job was *Vanity Fair*. Mark Munden, who had directed a documentary I'd worked on, said to me "I've got this job doing *Vanity Fair*, it's a period drama, Sunday night, BBC – I want you to do the music for it." And I said "Congratulations – but they'll never allow me to do it." And he said "Get down here tonight, and bring a tape!" So I turned up at the BBC, and I'd brought this little Maxell C90 – this was only eight years ago, but it's another era in technological terms. I played the tape and Gill McNeill, one of the producers, she just started laughing! And I realised that actually what I was doing was writing 'music with jokes in'. That became a bit of a trademark, even through *Queer As Folk*.

Vanity Fair got nominated for a BAFTA, which was fantastic. And as that went out, *Queer As Folk* lost its composer. He went on to win an Oscar the next year, I think, so it wasn't a trauma for him. And *Vanity Fair* had just been screened, or was actually just screening, and Russell or Nicky Shindler rang me up and said "What can you do with *Queer As Folk?*" The producers were determined that the music should be absolutely right. And *Queer As Folk* reminded me of *The Blackboard Jungle*, which was the movie that had *Rock Around The Clock* in it, which had caused havoc in the cinema. It comes down to the humour again, this comic spirit. The boys in *Queer As Folk* were so full of healthy mischief, so what you wanted to do was play up to that. *Queer As Folk* had originally been scored in quite a menacing way, but the way to release the energy of the piece was to play it on their side. So I ended up with two BAFTA nominations and two Royal Television Society nominations in the same year. But it's always been a certain kind of thing that's appealed to me. Drama that 'sings', and you just stick the music on

▲ *Murray's first big TV break was the music for Vanity Fair.*

▼ *Two of Murray's musical influences: David Bowie and The Specials.*

the top – look at *Shameless*. And that's the thing that binds *Doctor Who* to these shows now, it's that *Doctor Who* 'sings' in the same way. It's got this same drive and desire – it's got such a good strong heart beating inside it. *Doctor Who* is full of life, and it doesn't put things down to fate – outcomes are always down to decisions, and people do everything consciously and knowingly, which makes it an incredibly moral piece of writing. All of Russell's writing is very moral – which is not to forget the other writers on the show, but I'm sure they've picked up on Russell's approach. But *Doctor Who* I've found uplifting.

▲ *Paul Abbott's Shameless is another of Murray's 'singing' dramas...*

It has a certain vivaciousness to it...
Vivaciousness is *exactly* the right word, and that's the most important quality any drama can have. If it doesn't have that, you're lost. Arguably, shows can survive without it, but... something like *EastEnders* feels like it's always 'down', and I can't participate in that. I feel like I'm looking in through somebody's window. A good friend of mine who's a theatre director always says to me that a misanthropic piece of writing – something like [Patrick Marber's play] *Closer*, which was one of the big dramatic hits – will always get a big audience in London. Optimism doesn't always look like the smart option, you look 'cleverer' when you're misanthropic, you can protect yourself – and that's why people are misanthtropic. And that's just not a criticism that you can aim at any of Russell's work. Even a show that didn't do well like *Mine All Mine* had such lightness to it, I felt like I was watching a vibrant, living family.

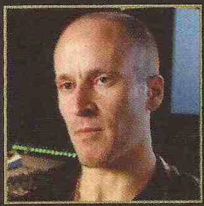
The satiric subtext of the series is self-evident. It's mischievous – there's a similar strain of satire in the new *Spider-Man* movies about responsibility and power. Russell has, I think, incorporated the themes of our times in *Doctor Who*. I've heard mainstream television critics commenting on that, and it's very nice to see.

You'd already had several major TV successes, and had worked with Russell – so were you just offered the *Doctor Who* job?
I was just offered it, yeah. I was doing *Shameless* and I got an e-mail from Russell. To be honest, it could have done with being a little earlier! It might have been October, or maybe September...

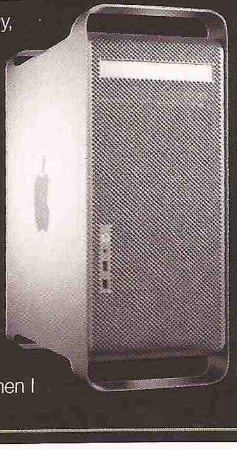
So they were well into filming by that stage?
There was a finished cut of *Rose* ready! I wrote an e-mail back immediately saying 'Of course', and then went and rang my dad... Because I hadn't heard anything about it, and because I'm not pushy or anything, I didn't try to make contact myself, and assumed they'd gone elsewhere. But they hadn't!

You said previously you're the sort of composer who doesn't need much prompting – so did you just receive *Rose*, sit down and start?
Yeah. We had our first music meeting scheduled for about two weeks before the first delivery date. But I just started doing it, even before that, I started two versions – one made up of, kind of, 'weirdness', and the other made up ►

MUSIC THE MURRAY WAY



Everyone does everything on a computer these days, of course. An average desktop PC is probably better equipped for music production than was the whole of the Radiophonic Workshop back in the day! What actual software and hardware does Murray use for sequencing and synching to video?
For sequencing I mostly used Logic 7, which was very buggy and prone to crashes but has bags of potential. I used to be a PC guy, and Mac people are pretty evangelical about their stuff. I'm contrary by nature, but I thought I'd try an Apple, they're streets ahead in style and you don't get all those horrible viruses to contend with. That said, you can get PCs custom built and maintained by specialists who you can speak to on the phone. That's not possible with Apple. I've really gone off Apple in the last year or two. They've never replied to anything I've written to them – even when I said I was using their gear on *Doctor Who*. Their support is now virtually non-existent.



You've said before that you're not into trawling the world for sounds or samples, so does that mean you're happy with presets? Or that you have slimmed your palette down to something you're particularly happy with?
Well, I always used to have a palette of sounds I'd use on pretty much everything, and lots of them were Roland based. I've been a big fan of Roland synthesisers down the years. In preparation for *Doctor Who*, I bought a Nord Lead and a Roland V-Synth, but, as I've said, the producers and directors weren't too interested in having unfamiliar sounds in the palette so the synth collection ended up playing a bit part in the music.

How do you deliver your work? Audio CD, or do you render to higher bit rates or sampling rates?
I upload directly onto my FTP site. No couriers! The dubbing theatre we use can't handle 24 bit files, so everything's delivered as 16 bit, 48khz Stereo Broadcast Wave files.

of tunes, far more orthodox. Not necessarily more orthodox for *Doctor Who*...

...but for current mainstream television?
Yeah. And I took all this to the meeting, and basically the 'weirdness' was immediately dispatched. I have smuggled as much 'weirdness' as I can into it, but basically the brief was: Big Tunes. "We just want Big Tunes!" Russell and Julie both said "I want to be able to watch this episode of *Doctor Who*, listening to those tunes." Russell loved the very first piece of music from *Rose*, that skitty rock tune with the guitars. And the bit when they run across the bridge later in the episode, he loves that! I know that not everybody would go that way with it, but that's the way we've decided to go, and it makes it more colourful and vivid. And that was all decided at that initial meeting.

When you said the abandoned version was full of 'weirdness', you mean...
Stuff that was more abstract, less tonal, more to do with, er...

Texture?
Yeah. Which is great to write, you can carry a lot of emotional content in that sort of music. It was generally felt, though, that with *Doctor Who* it was not really in the spirit of what we were doing – it was felt that strings, brass, woodwind was the best way to go.

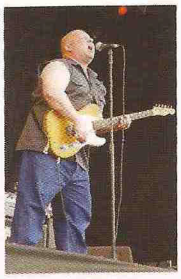
***Doctor Who* had a reputation for using ground-breaking synthetic-electronic music. Why go for something so orchestral, given that you can make things sound 'up' and 'contemporary' but also very 'human', with synthetic sound?**
The people making the show didn't want it, simple as that. I know where you're coming from, because I know that there are folks who would rather it was 'darker' – as a catch-all phrase – but I'm not sorry, to be honest, that it's not like that. It's not that I don't like that sort of music or that I wouldn't enjoy producing it – it's just not what we wanted to do on this show. I like Geoffrey Burgon's music, for example, but I know Russell is looking to find the 'alienation' in the show in another way, and the music is playing a much bigger role, there's so much more of it.

When scoring the episodes, do you look at the series' overall 'arc', as much as at the individual episodes or individual scenes and sequences?
Yeah, you have to. It's also propelled by narrative themes. Centrally, there's the relationship between the Doctor and Rose, which is a conventional narrative

MURRAY'S MUSIC TRIVIA

- I don't always know what the director and producers have used *until* I see the episode on television. Once you have a library of cues, the directors can dip into them as much as they want. Sometimes scenes that I had scored will transmit without music, sometimes it's the other way round. We all mostly try to keep each episode discrete in terms of the music though, so it has its own themes and feel.
- The 'Adam and Rose' cue in *Dalek* was repeated in *Bad Wolf*. Joe Ahearne [director of both episodes] decided to reuse it for another flirtation scene because he liked it so much.
- The opening 'Rose goes to work' music in *Rose* reappears in numerous episodes.
- The 'Bad Wolf' theme first appears in *Rose* when the Doctor walks away from Rose, followed by her stare. The 'Google' theme from *Rose* reappears as the Doctor and Rose leave the carnage in *The Parting of the Ways*.
- I am not legally allowed to use the original *Doctor Who* theme tune in the incidental music. Now that I have added strings, I can refer to the string part as a means of referring to the theme. I did that at the beginning of *The Empty Child* and for Jack's reappearance riding the bomb in *The Doctor Dances*.
- The featured instrument used in *Boom Town* was a Cor Anglais. It appears very briefly in *The Parting of the Ways* as well because the producers and director felt it brought to mind the heart of the TARDIS in that episode.
- There are plenty of surprises in store for the Christmas special! Ho ho ho...

▲▼*The music accompanying Rose's ordinary day in Episode 1 (above), owed something to rock band The Pixies (below).*



arc in the tradition of all of Russell's drama, in being an unrequited love story. Then you've got the Time War, and the Bad Wolf Corporation, which are also big story arcs. And also something that coincides with the *Doctor Who* history this time is the theme of mortality, in this case the Doctor's mortality. It's a shame that Christopher Eccleston is moving on, but one of the big plusses is that we get an Episode 13 with a proper bloody ending!

I think in terms of the music itself, it is probably getting more 'wall-to-wall'. The only episode that didn't have much music was *The Unquiet Dead*, which was purely directorial taste. And this is another thing – all of the directors 'temp' their stuff with orchestral music. It's not just me – from the director's point of view, the music is really important. Two or three of them have even asked me to come and do their next projects...

Do you feel that you have the freedom to go anywhere you want with the music, if you choose to?

Oh, I can go anywhere I want with it, and I'll get reined in if it doesn't work. You'd have to go to a dub session to see how the music works, to see why it happens why it does. You've never seen people enjoying television so much! You've got the executive producers and the producer and the editor and the director, and they're laughing and shouting – they love it! If I have a big space number, if I start an episode with a great big piece of chase music or something, they all start shouting "It's *Doctor Who*! It's fantastic!" you know? When I did that very first tune in *Rose*... I promised myself I wouldn't talk about this, because I don't know how you'll handle it!

Er... okay...

I'm not even going to tell you what it was 'temped' with before I wrote it, because it would make you sick! But...

Oh, come on, you've got to tell us now!

Well, there was a pop tune in there. And no, I just can't...

Aaaaaaaaaw. Not fair.

I picked up my guitar, and played this big tune [*at which point he demonstrates! Murray Gold is playing air guitar and making silly noises at me! This is what we want...*] – it's a bit like a tune by The Pixies called *Cecilia Ann* – and as I played it, I thought... "They're going to hate this!" And to do that, and stick with it, right at the beginning of such a massive project, was really hard. But I felt it was right, and at the dub everybody agreed it was right. The only way of making something that will survive is to write it as a success, to write it in the most optimistic vein you can. You can't say "If this fails, I'm going to look pretty stupid for trying." There are actually little quotes from [1970s *Doctor Who* composer] Dudley Simpson in there, in the Mickey scene with the bin for instance. There are things like that which I thought were almost a gift to the fans, almost Geoffrey Burgon-ish, although I suppose maybe I was a bit more 'playful'. There's a knowingness about my music which probably isn't there with the composers of the past so much.

Talking about the music being 'wall-to-wall' – the show in general is much more compressed in terms of pace, and more pertinently to our conversation there's actually more sound going on than previously. Is it perhaps more difficult to find a space in which to establish themes in the minds of the audience?

That is really hard. The only *Doctor Who* score that I even remotely remember from childhood is Geoffrey Burgon's for *Terror of the Zygons*, and he used a chamber set-up really, lots of bass clarinet... but *Doctor Who*'s not a chamber piece any more, there's not that claustrophobia. And you're right about the sound effects. It's hard because I never hear the finished effects track, and often there are competing frequencies which I'd really rather weren't there...

That sounds rather unhelpful.

MURRAY
GOLD

"The brief from the executive producers was basically 'We just want Big Tunes!'. The music's pretty much wall-to-wall."

▼ *The Terror of the Zygons score is a fave of Murray's.*

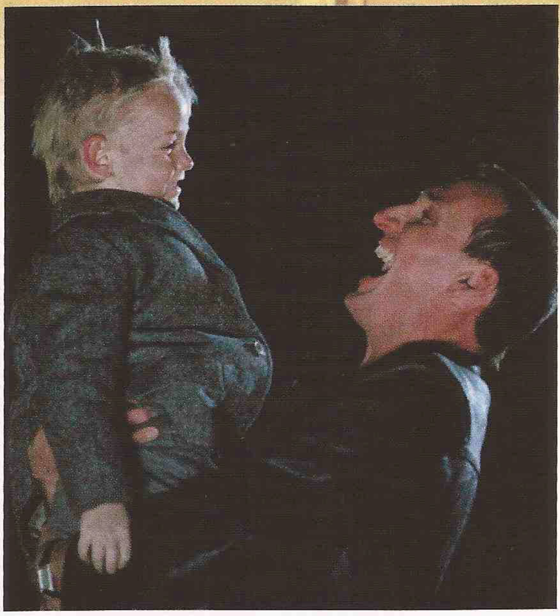
Nobody in television ever gets the benefit of the final mixed track. If you were in the movies you'd be making space for it all, but that's not always been possible. I can't write around the effects because they're not there yet, so I have no idea what's going to be there.

I also get the impression that there's so much sound being compressed into the two channels that I'm missing some aspects of the sound.

Well, I don't go to the dubs very often, usually because I'm too busy working on the next one. But when I have gone, I've been "You can't put that effect there, it's exactly the same frequency as what I've done at the same moment!" And you don't get ten days to dub and mix the episode. The music's in with ▶

them on a Monday and the final mix is on there the next day. We're not on movie schedules or American budgets. It can be frustrating, but then dubs in British TV are always frustrating. There are a few directors who really turn up the music up loud. I don't think the music on *Doctor Who*'s been particularly loud, but I know some people think it has. I did a score for a movie last year, really heart-breaking music – and there was not much sound competing with it, so it was a lovely thing to do. But that was all from the school of minimalism. *Doctor Who* is being done from, whatever the opposite of minimalism is. Maximalism! The first idea about how to deal with the sound on *Doctor Who* was "Sensory overload – chuck everything at them!" Now, that is only ever going to work up to a point, but in its way it has a theoretical basis; that this is the best way of getting through to people. I've seen lots of other things that do that, like the movie *Moulin Rouge*, and there's an element of that in *Doctor Who*. Whether that will change or not... actually, I think it has probably changed already. Episodes 9 and 10 are slightly different, though it's still wall-to-wall music. There is 35 minutes of music in Episode 10, and it's absolutely *massive* music. When the Doctor rescues everyone, he's got a line, "Just this once, Rose, everybody lives! Everybody lives!" And you know what Chris is like, giving it his all and stretching out... so everyone who's been infected with this illness stands up again, and it's almost like the end of *Hair*! "Oh, let the sun shine..." And it's also quite Bowie-ish, like *Wild Eyed Boy From Freecloud*, or something like that.

All the directors have their own style, but I think they all more or less follow that aesthetic of chucking everything at it. Joe Ahearne, for instance, is obsessed with music. He said to me yesterday, "The soul of this show is: your music, Chris' performance, Billie's performance and the scripts – it's nothing to do with us. This show is director-proof!" He loves my music, so what can I do? (*Laughs*)



▲ *The Doctor Dances: "Just this once, Rose, everybody lives!" Hooray!*

Do you write and play it all yourself, or have you hired musicians in to play any parts of your music?

Mostly myself, but there is a bit of that. You'll know about the choir on *Dalek*, and there was a singer in for *Rose*. I did have a violin in at one point, but that got cut. Joe preferred the sound of the synthesisers! The next episode we've got clarinet, Cor Anglais and saxophone, because there is a little bit of 'swing' music, God help you all!

I wouldn't change the music, but I would rather have it played by an orchestra. But every episode has about 30 minutes of music, so I've written something like five hours of music so far. It would sound better with an orchestra, but I'd need to use 50 or 60 players and we just don't have the budget. Although we are talking about, possibly, next series doing something with an orchestra. Joe Ahearne 'temped' one sequence using a piece of music from *Spider-Man 2*, and you know, you're basically talking about an orchestra of 120 people, when Danny Elfman comes to town... so the upshot

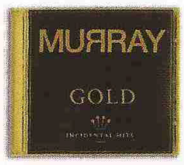
"DIDDLY-DUM, OO-EEE-OO..!!"

"I KEPT AWAY FROM THE THEME TUNE AT FIRST," MURRAY confesses. "I didn't want to have anything to do with it! It's too perfect a piece of music. I did an interview for the BBC website recently, and said something like 'I played my version back and thought it sounded alright, yeah, my theme tune was good!' And I was actually saying to your Editor the other day, when I listened back to that interview, I suddenly realised that could look as though I was saying 'Look at me – I'm really good!', and I'm not! Really! I don't blow my own trumpet. What I meant was that considering any effort to improve on Delia Derbyshire's version is doomed to failure, it was good!"

So you were never tempted to start completely from scratch? Your own arrangement of the Ron Grainer score? "I did one version with a different bassline... which I really liked, actually! We'll see. There might be a little present for people in Santa's sack... I don't know how they're going to structure it at Christmas, it depends if there's going to be a trail for the next series. I did also do a replacement of the lead-line, the melody line... but the old one's just so good, that it seemed silly really, it didn't appear to me that that was necessary. The only thing we needed to change about the theme tune was that it needed to be a bit 'bigger', a bit more 'full'."

POLICE BOX
DOCTOR WHO

The original is a very sparse piece of music – marvellous and groundbreaking, but 40 years on it can sound a little 'empty', because electronic music's come such a long way. At the time of course, it sounded as if it came from another planet... "I don't know what the impact of that piece of music must have been in 1963. It makes me laugh that people think there are innovative-sounding records later on in the 1960s that get talked about endlessly, *Pet Sounds* and what have you – but *Pet Sounds* was made about four years after the *Doctor Who* theme, and has nothing on it in terms of innovation. You can talk about Stockhausen and the like, but they never applied themselves to popular culture, so their music, with all its innovations, was only listened to by a very avant-garde audience. You can't leave out the Ron Grainer element either. I don't know that Delia Derbyshire necessarily wrote anything else that the wide body of the British public would know – she needed a bit of a push. Great artists like her do need to be involved in popular culture if possible – as uncomfortable as she probably was with it. It's a good thing that Ron Grainer sent her a nice tune, really, for her to apply her wizardry to. Without that tune... I don't think she'd have been so interested in making the amazing sounds she did."



"It's a very romantic show these days, so I'm just gagging to find out how Rose reacts to losing 'her' Doctor..."

is that I'm using mostly sampled or synthesised stuff, and slipping in the odd real instrument where I can. But I wouldn't change the music itself, and I wouldn't go about it any differently. I think it's going to get more and more 'mad', though. I think that any remaining inhibitions that I had prior to starting disappeared around the time of Episodes 4 and 5. For Episode 8, *Father's Day*, I tried to write a tune that sounded as if it had been heard before, because it's all about repeating time. And it's very, *very* romantic! And as we know, not every *Doctor Who* fan is after a diet of 'romantic', thematic material...

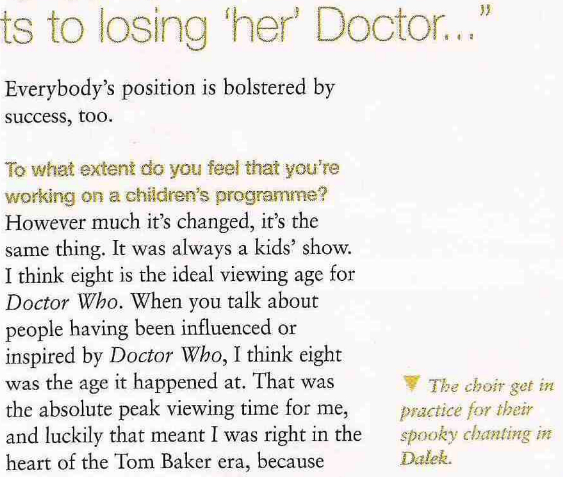
It be nice if there was a music-only option on the DVD, because people would see the attention to detail in the score, and possibly with the sound effects in place that might not always be appreciated – certainly on the first viewing. But I know the directors appreciate it – you're working for five different directors, and for three very opinionated bosses, they've all got strong opinions and you need that. Everybody's position is bolstered by success, too.

To what extent do you feel that you're working on a children's programme?

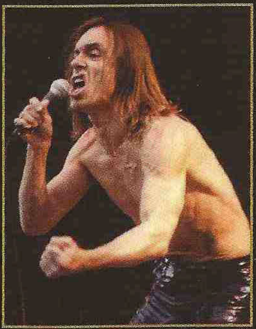
However much it's changed, it's the same thing. It was always a kids' show. I think eight is the ideal viewing age for *Doctor Who*. When you talk about people having been influenced or inspired by *Doctor Who*, I think eight was the age it happened at. That was the absolute peak viewing time for me, and luckily that meant I was right in the heart of the Tom Baker era, because that was a wonderful time to be eight and watching *Doctor Who*. I have to say, as well, that not once in the entire time that I watched the original *Doctor Who* did I think that anything looked cheap or unrealistic. The monster in *The Seeds of Doom* – I've never seen it since, but when that monster came over that house, it was the most gruesome, disgusting, ginormous thing I'd ever seen in my life. The glowing hand in the mine in *The Green Death*... I was terrified of taking my hand out of my pockets, and that trick was repeated in *The Ark in Space*. Seeing that, I was almost physically sick, when the guy's hand came out and it was scaly and all covered in goo... why am I talking about this? Oh yeah, the 'children's show' thing. I think one of the major shifts, actually, is that it's also a show for women. I think there's a way in for women now that there wasn't before, and it's mostly to do with Billie and Chris. I think – to generalise a bit – women love Billie and young girls love Billie. I think a lot of women have been forced to watch it with their male friends and been surprised, you know, "it wasn't as bad as I thought it was going to be..."

My music, for instance, is quite feminine – er, I suppose it's not always helpful to generalise this much about something! But I think if you're ►

▼ *The choir get in practice for their spooky chanting in* ***Dalek.***



THE END OF THE WORLD?



THE SECOND EPISODE OF THE first series, *The End of the World* catered for *Doctor Who*'s two biggest traditional audiences – the kids got Britney Spears' *Toxic* and the ageing gays got Soft Cell's *Tainted Love*. But if Murray Gold was at a party celebrating the end of the civilisation as we know it, which two songs would be on his Wurlitzer iPod?

"Oh my God. I love that question!" There follows a very, very long pause while Murray Gold rifles through a rakishly untidy pile of CDs in the corner of the room. "I might play [Iggy Pop's] *Lust For Life*. I played that at my brother's funeral, so I've got tried and tested form on selecting it for important events. So that would work... I might be tempted to play *Goodnight Ladies* by Lou Reed. You know that track, from *Transformer*? Or maybe *Wild is the Wind* or some other enormous Bowie ballad. Actually, I think my second choice would be – this is really dumb, right? – *The Power of Love* by Frankie Goes To Hollywood. I just love that track, and you don't hear it very often. But definitely *Lust For Life*, and I'd go crazy and put it on over and over and over again. Hundreds of times. I never get tired of it..."

◀ looking for a theory to explore, the idea that *Doctor Who* is now 'female-friendly' might be quite interesting. I mean, since Verity Lambert, there hadn't been another woman at the helm, has there?

Not as producer or script editor, only a very occasional writer or director...
And we've got an executive producer now in Julie, and the script editors, who are very involved in the shaping of it, and I do think that's important to how it's turned out. It's a very romantic show. A show where the premise is one of the central characters leaving everything behind to run off with a dark, mysterious stranger, is the stuff of romantic fiction – it's the heart of the Brontës! And as it proceeds, you realise that you're more concerned with what happens between the Doctor and Rose than about who the next monster is. I'm absolutely gagging to find out how she reacts to losing him...

But regardless of what it actually sounds like, the way the music is most different from *Doctor Who* music of old is in what it does, in the emotional story it tells.

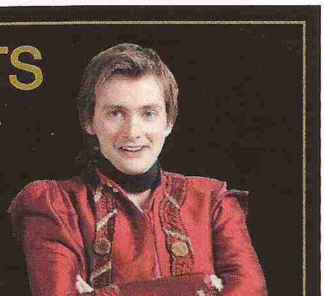
It's more 'instrinsic'. This is a rampant generalisation, with many exceptions, but *Doctor Who* music traditionally generally provided dramatic punctuation or underscoring, rather than being an intrinsic component of the storytelling...
I can say that as a child, the music made me frightened, and that means it was successful. But I'm not sure it did much more than that. I suppose it also did a bit of set-work, a bit of 'making up for what you can't see', and a bit of scene-setting in a 'curtains-back' kind of way. And it did the 'nasty look', as the person who's going to betray them disappears into another room...

I think one thing you're missing is that it very much established the 'otherness' of the show, that this was science-fiction melodrama, rather than just melodrama.
And now the 'otherness' is just not there. This show belongs to Earth, its concerns are with the decisions taken by men and women. Russell's so concerned with the fate of humankind, and if you can talk of such a thing as what's becoming of the Western consciousness – with the possibility that we're becoming different, corporate, machine-like creatures that will not be capable of any future. I love it for those concerns. Whenever Chris, as the Doctor, rollocks someone, it's because they've been selfish or have shown lack of concern for another life, or have suspended their compassion. He's giving them a right good Atticus Finch lecture – you know, from *To Kill a Mockingbird*? That's the ultimate lesson in compassion, and I really love what he's doing for children. If *Doctor Who* is a kids' show, the lessons it's teaching them are fantastic... but that's me rhapsodising again.

They're all great, all these shows! I'm really lucky because I think I'm working on the best TV around. After all, I spent the winter doing *Shameless*, *Casanova* and *Doctor Who*! ■

▲ *Murray working on the score for Dalek at Air Studios during February 2005.*

GOLD NUGGETS



- Tom Baker appeared in Murray Gold's radio play *Little Joe and the Best of All Possible Worlds* for Radio 3 in December 2003.
- Sylvester McCoy came to his play *Resolution* at Battersea Arts Centre in 1994 with his friend, the poet Adrian Mitchell. "I still remember the excitement of seeing the Doctor in the audience!"
- Christopher Eccleston's last job before taking on the role of the Doctor was playing the lead role in Murray's play *Electricity* at West Yorkshire Playhouse.
- David Tennant (right) visited his studio last year, to learn the violin for his role as Casanova...

▶ *Murray Gold in his home studio.*
Photo by David Darlington.

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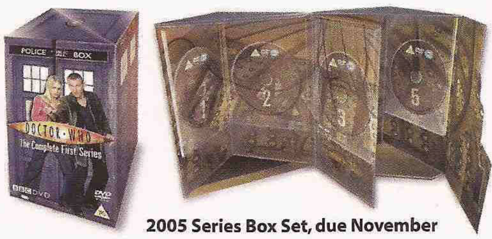

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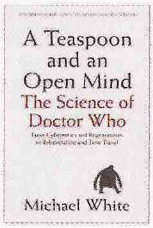

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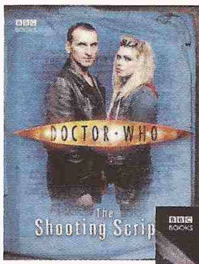

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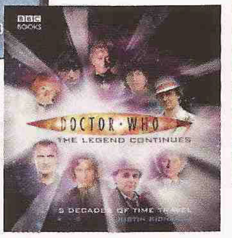

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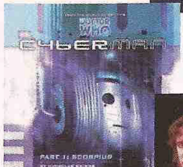

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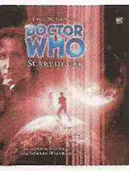

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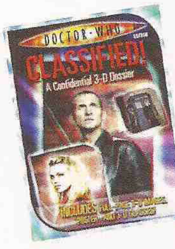

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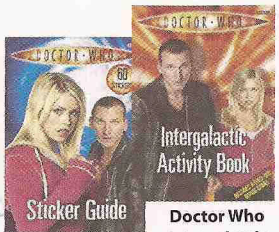

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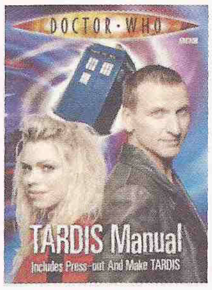

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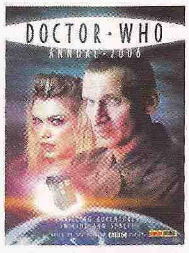

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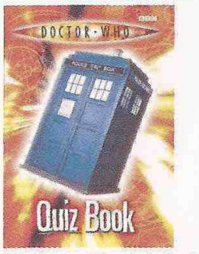

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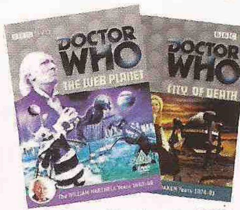

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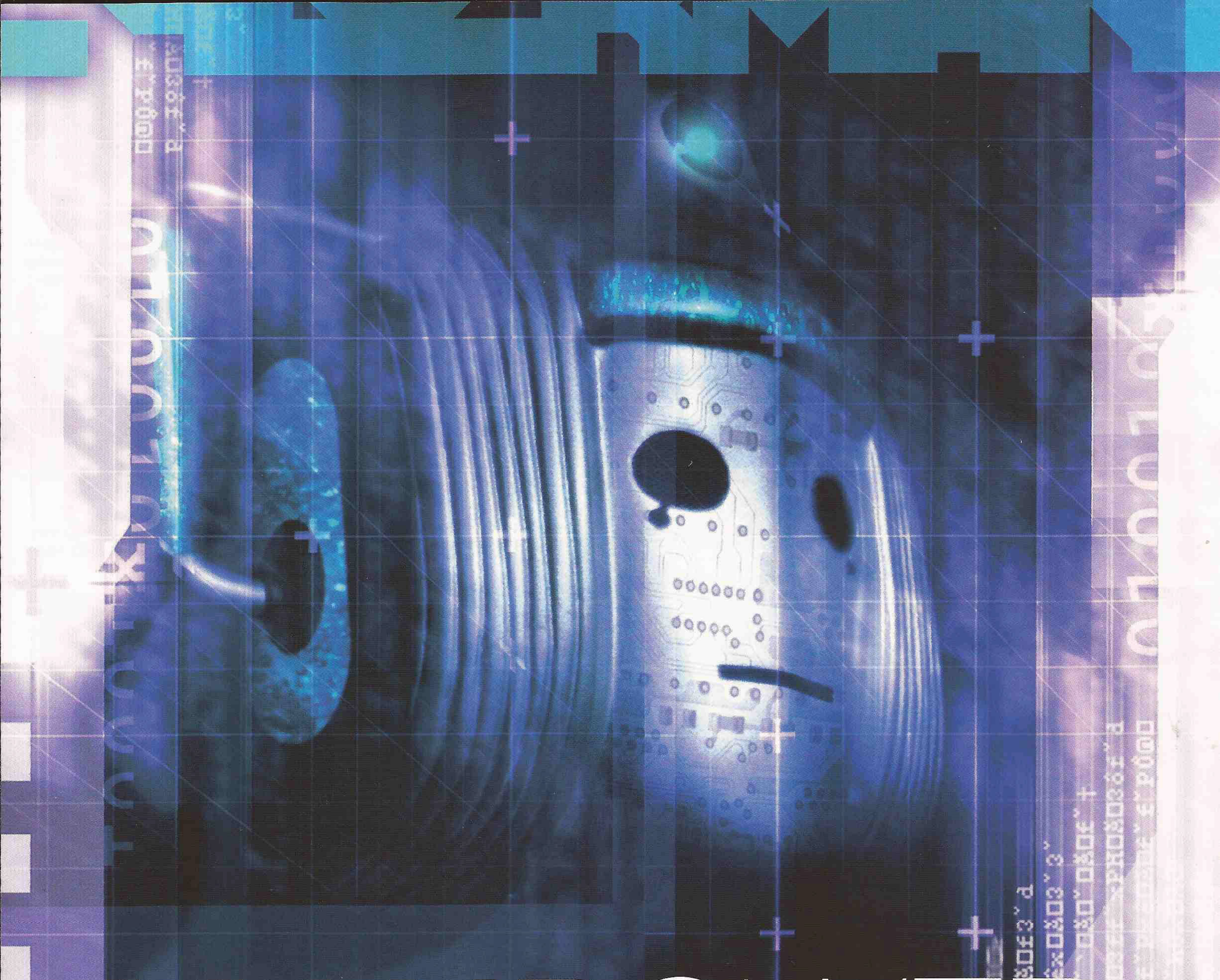


As the Cybermen prepare to face-off with Tenth Doctor on television next year, **Nicholas Briggs** reflects on the comic timing of the arrival of his four-part *Cyberman* audio series for Big Finish...

All photography © Barnaby Edwards, 2005

"S'POSE IT'LL BE 'CYBERMAN Empire' next, eh Nick?" they'd shout out to me at conventions, whenever a series of *Dalek Empire* was reaching its climax. It became one of those 'hilarious' jokes. I even mentioned to Big Finish Emperor Gary Russell that we could work together on a Cyberman series based on the exciting back-story he created for the 2002 Colin Baker web-cast *Realtime*. He just gave me one of those looks, possibly thinking, 'That boy can't even get a an episode of *Dalek Empire* out on time, I'm not going to subject the Cybermen to that!', as he returned to his plans for *Zagreus Returns*. He might've had a point, too. I'm just rubbish at planning. It makes me the ideal enemy of the Cybermen, I think.

And then, even producer Jason Haigh-Ellery started cracking the 'Cyberman Empire' joke. But worst of all, I began talking about it myself. And somehow, I ended up doing it! There's a lesson to learn here. Don't joke about things too much, because they may end up happening. But luckily, I am of course a very old-fashioned *Doctor Who* fan. I love the Daleks best, but the Cybermen are such a close second that they're actually riding on the Daleks' back bumpers.

Then, of course, in a burst of unpredicted comic timing, it turned out that the television series was planning the return of the Cybermen too. For a moment, my Cyber-heart sank into a pot of stifling gold. I loved the idea of seeing Cybermen on the telly again, but I worried that there might be a bit of a clash. Thankfully, the lovely Mr T Davies was there to

▲ *Top secret cast members are apprehended by Cybermen for selling this photo to DWM...*

reassure me, telling me he loved the idea of me doing a Cyber series. So, there I was, ready to go, a space in the Big Finish schedule waiting for me between all the pins and string of the wall chart, like a safe place between the barbed wire in No-Man's Land.

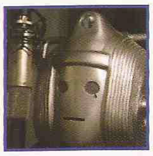
Then, in another piece of not-so-comic timing, plans for the second series of the Radio 4 sci-fi comedy *Nebulous* (starring Mark Gatiss, David Warner, Kate O'Mara... er, me...) were brought forward from October to August, and I found myself directing that when I should have been directing Cybermen. So, as a solution, I came up with the biggest joke of all, 'Have you heard the one about the Cyberman, whose episode got recorded all in one take with sound effects and music added live?'

Yes, with my inability to plan my way out of wet paper bag or get a single *Dalek Empire* CD out on time (was it really that bad?), I decided to mount the most complicated, confusing production Big Finish had ever attempted. But I wondered, How difficult can this really be? Well, *this* difficult...

MOAT STUDIOS MANAGER (AND legendary music guru for those in the know) Toby Robinson had to wrestle with sound cards, software and a cable so thick you could have electrocuted a Cybermat with it. Script editor-turned-spot-effects-man John Ainsworth had to pull his trousers down in public... well, in front of the cast anyway. And he didn't *have* to... he sort of... well, just did it! Sounded very good though. And on top of all this, not one single member of the cast was allowed to go to the loo for a whole hour! At one point, I did consider providing buckets.

And then, of course, there were those Cyber voices! Everyone told me, it had to be the 'buzzy ones from *Moonbase* and *Tomb*'. Have you ever tried understanding what those guys are saying? Luckily, Gary Russell was a willing pair of ears for my Cyber voice trials. I'd play him a bit... and he'd tell me what he thought it had said. This necessitated the re-recording of a line that sounded like, "You have a long bus."

So, it was a struggle. But bit by bit we all put it together. The cast were engaged for a rehearsal day, away from the microphones, and we read the episodes through and discussed characters and rehearsed all the snogging. All in the name of drama, of course, and nowhere near as exciting as it sounds when you consider it's just a lot of hand kissing. Although John's 'movement sounds' for that sequence were particularly enjoyable to watch. First his trousers were down, and... now what's he doing?!? I had to ask my young assistant, Karyna, to look away!



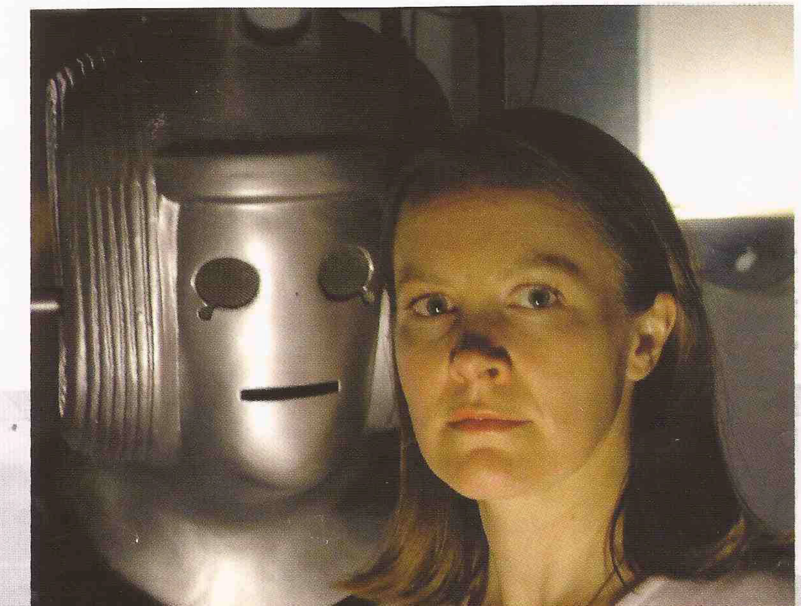
"I thought I'd have a terrible time trying to convince actors to do it this way. But they all thought it was a great idea...."

So in answer to that hilarious joke, 'Have you heard the one about the Cyberman...?' Yes, it's the one where a great cast got more rehearsal time than they'd ever had on a Big Finish before; where they heard all the sound design as they were acting and could believe they were really there with the Cybermen, and where a performance was sustained for an hour at a time, with an invited audience listening in the green room.

I thought I'd have a terrible time convincing actors it was a good idea to do it this way. But, to my delight, they all thought it was a great idea, and before I could tell them about my plans for an audience to be present, they asked if there could be one. And, for me, this pinpoints what's so vital about producing drama... the sheer, creative delight of doing it. A cast, coming together, forming a bond and getting that mixture of tense concentration and creative freedom exactly right. They didn't need to see or hear their audience to know they were listening; they just had to know they were *there*. As a result, all the characters are 'in the moment', never playing a generalised mood or an emotional cliché. And when those Cyberman voices buzzed, you could almost see the tingle run down the cast's collective spines.

It's a bit of a delicious irony for me that a drama about a terrifying menace with all the emotional literacy of a corpse ended up working so well *because* of the emotion and dedication of everyone involved. We just have to do it again now! ■

Cyberman Part 1: Scorpius is available now from Big Finish priced £10.99, with further volumes following monthly.



◀ *The president of Earth and friend... but which is which?*

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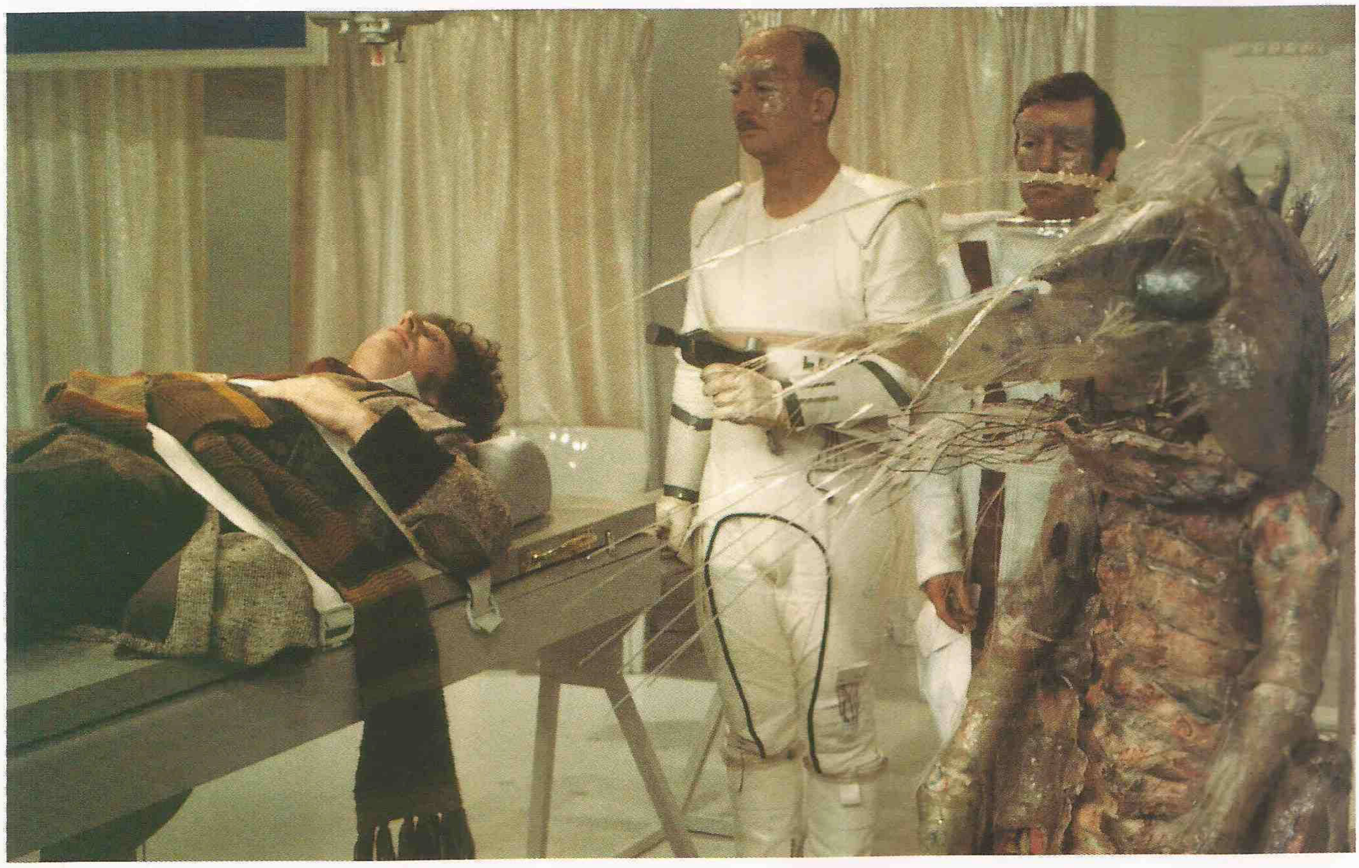


THE INVISIBLE ENEMY

Professor Marius: *"I only hope he's TARDIS-trained..."*

GIVE THE DOG A BAD NAME – FIDO, SAY, or 'Pluto' – and chances are, it'd never have worked. But K9 it was, and K9 was perfect – cheesily apt, instantly memorable, not too contrived. Genius.

It's often assumed that the introduction of Doctor Who's robot dog – well, dog-shaped personal komputa [sic], if we're going to be exact – was some kind of pre-emptive strike against C-3PO and R2-D2, the mechanised stars of *Star Wars*. (And they *were* its stars back then, I promise you; in 1977, no self-respecting seven-year-old could give a Wookie's cuss for anyone but the robots, Chewie, and Darth Vader.) We're delving into ancient history here – so long ago, in fact, that we're talking about when *Star Wars* was just a film called *Star Wars*, no need for any of this *Episode (Insert Roman Numerals): A New Hype* rubbish – but, for what it's worth, this was synchronicity in action: *Star Wars* débuted in the US on 25 May 1977, a month after *The Invisible Enemy* wrapped. Somehow, on opposite sides of the Atlantic, it became suddenly and spontaneously apparent that What the World Was Waiting For, in those days of iron-on patches and Raleigh Choppers and nasty punk rock music, was smart-alec machines with twittering English accents. (Well, *obviously*.)

The differences between them, though, are far more revealing. K9 isn't comic relief, for one (we've still got Leela for that); nor is he helpless (a horde of Jawas? Pah, he'll take you all on, mate, and still keep some back for a Tuskan Raider or four); nor is he incapable of independent thought ("K9 seems to have made up his own mind," says Professor Marius, as his faithless friend bolts to join the crew of the TARDIS. He doesn't so much slip the leash as break it in two).

They got rid of him four years later, wearying – apparently – of how K9 presented a ready-made fix for plotting problems. He was always useful when it came to spouting spurious exposition, yes... but think about it: isn't K9 just a little bit better than Doctor Who himself? I mean, landings on planets with marshy terrain or an excess of steps aside, who's in charge for the next four years? And who did we love the best – surely not the boggly, pop-eyed Doctor and his dim-witted/frosty assistant? K9: the companion so big they sacked him. (Or shunted him off into a one-off pilot for his own show, rather; but let's save the *K9 & Company* saga for another day...)

The Invisible Enemy introduced K9; and soon, very soon, he gets reintroduced. The Doctor and Rose – beware of the dog. Not only might he hijack your TARDIS, he might just hijack your viewers' hearts, too.

Alan Barnes

PART ONE Broadcast: 1 October 1977

Having been through various permutations of *[The] Invisible Invader* and *The Enemy Within*, the title was settled upon shortly before production began late in March 1977. *[The] Invisible Enemy* had earlier been used for episodes of *Man Without a Gun* (first transmitted 24 June 1958), *Z Cars* (17 April 1962), *The Outer Limits* (31 October 1964) and *Stingray* (21 February 1965).

The phrase would have also been familiar to eager readers of the popular Target Books *Doctor Who* novelisations, having featured prominently in the back cover blurb for *Doctor Who and the Planet of the Daleks* (published in October 1976, not long before the *Invisible Enemy* scripts were commissioned): "Jo peered through the panel and saw – nothing. Yet *someone* had entered the cabin. She could hear hoarse breathing and stealthy padding footsteps. A beaker rose into the air of its own accord, then dropped to the floor... THE INVISIBLE ENEMY."

The far fringes of the solar system, in the year 5,000 AD. Aboard a space shuttle are astronauts Meeker, Silvey and Captain Safran (Edmund Pegge, Jay Neill and Brian Grellis), all three bound for a tour of duty at a gas refinery on Titan, the methane-rich moon of Saturn.

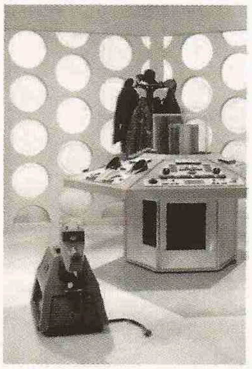
Although Space Shuttle *Columbia* would not be launched into orbit for another four years, *The Invisible Enemy* was written and produced at exactly the time when America's long-cherished reuseable spacecraft became a hard reality. NASA's prototype test shuttle should have been known as *Constitution* – but it was renamed *Enterprise* after a hard-fought campaign by fans of the then-defunct *Star Trek* TV series (1966-69). *Enterprise*'s first 'captive-inert' test flight on top of a converted Boeing 747 took place at Edwards Air Force Base, California on 18 February 1977 – exactly one month after writers Bob Baker and Dave Martin had been commissioned to develop their *Invisible Invader* storyline for production in March and April.

With the largest budget of any *Doctor Who* serial to date, the showy, week-long model shoot for *The Invisible Enemy* began at Berkshire's Bray Studios on Monday 28 March, supervised by ex-*Thunderbirds* effects director Ian Scoones. The real Shuttle continued to pass developmental milestones right up until the time of *The Invisible Enemy*'s transmission, with its first 'captive-active' flight on 18 June and its maiden 'free flight' of five minutes and 21 seconds' duration following on 12 August.

In the *Invisible Invader* storyline, Meeker, Silvey and Safran were simply 'mine engineers'. Now, Meeker moans that he's become "a glorified garage attendant in some planetary filling station." But he's not the first to end up parking cars and pumping gas on Titan: in sci-fi novelist Arthur C Clarke's *Imperial Earth* – published 1976, the year before *The Invisible Enemy*'s production – Saturn's satellite is also tapped for gas to fuel mankind's expansion across the solar system.

As the vessel approaches a swirling 'space cloud', the shuttle's computer (Anthony Rowlands, uncredited) alerts the crew to the approach of an unidentified organism. When the shuttle is struck by a jag of energy, the computer announces that "Contact has been made..."

Baker and Martin's previous *The Hand of Fear* (1976) had made much use of the repeated line, "Eldrad must live!" "Contact has been made!" was a conscious effort to reprise the effect. (It's not much of a catchphrase – but am I bovvered? Am I bovvered, though?)



▲ *K9 makes himself at home in the redesigned TARDIS control room.*

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- TARGET BOOKS
- EFFECTS
- EDITING
- OOPS!
- SPECULATION

Three astronauts – Reichenheim, Greene and Carroon – fall victim to a formless entity hanging in space in the seminal British sci-fi serial *The Quatermass Experiment* (1953)...

The TARDIS materialises in space, close by. Inside the ship's number two control room, the Doctor (Tom Baker) tells his travelling companion, the savage, loincloth-clad Leela (Louise Jameson), that this is the time of humanity's great 'breakout' into space – and compares them to a spreading disease.

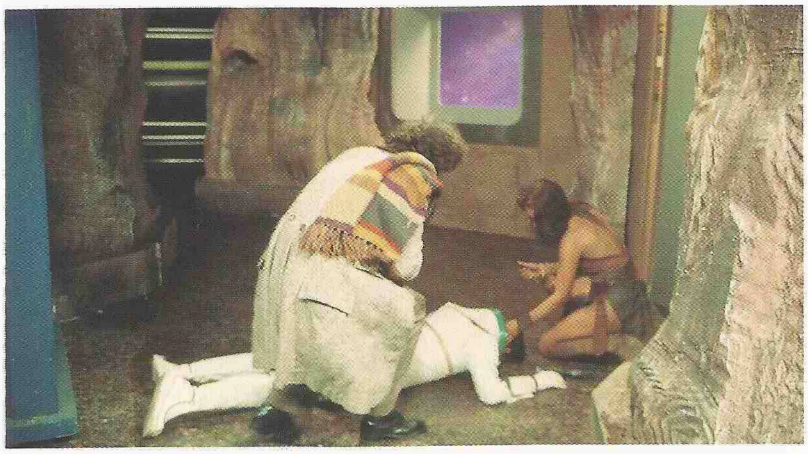
This is the first TARDIS interior scene since *The Robots of Death* (1977), when the Doctor was using the wood-panelled 'secondary control room' introduced in *The Masque of Mandragora* (1976). Held in storage between seasons, the panels became warped – hence the decision to revert to the 'traditional' white-walled control room. So why 'number two'? Simply because the Doctor has since taken to thinking of the wood-panelled version as 'number one'?

This update on the familiar control room of the 1960s and early 70s was designed by Barry Newbery. With its opaque gold roundels and doric-style columns, it became the template for TARDIS interiors thereafter, up to and including the last redesign of the original series for *The Five Doctors* in 1983.

The shuttle descends beneath the surface of Titan, into the base below.

First identified in 1655, Saturn's sixth satellite is the second-largest moon in the solar system, bigger than both Mercury and Pluto. It became the subject of keen astronomical interest in 1944, when Gerard P Kuiper detected a dense atmosphere containing significant quantities of methane (actually 5% methane, 95% nitrogen), leading scientists to speculate about clouds, lakes, even 'cryovolcanoes' full of the stuff. *The Invisible Enemy* model shots showing a black, star-filled sky have since been proved nonsense, however: when the *Voyager I* probe photographed the satellite on its fly-by of November 1980, the surface was veiled by an impenetrable orange fog caused by the break-up of ▶

▼ *The Doctor explores his own brain. Colourful, innit?*



▲ *The Doctor and Leela arrive on Titan to find the body of Silvey.*

▼ *The clones prepare to be miniaturised.*

◀ methane in ultraviolet light – meaning that Saturn could probably never be viewed from the Titan ground as here, not past the thick ochre of the cloud cover. The rocky surface is out of line, too: the successful landing of the *Huygens* probe on 14 January this year revealed massive 'drainage channels' and a flat, dark-coloured plain studded with icy pebbles of some description.

Their features masked by astronauts' helmets, Safran, Silvey and Meeker carry blasters to the Mess, where they shoot dead the crewmen they are due to relieve (Anthony Rowlands, plus Stuart Myers and Harry Fielder, both uncredited). Lifting his visor to reveal a metallic rash spreading out from his eyes, Safran tells his similarly-afflicted colleagues that the station supervisor must also be destroyed. Via CCTV, Safran communicates with the supervisor, Lowe (Michael Sheard), but the terrified Lowe manages to send out a mayday signal and flee his office's 'Imurjinsee egsit' before Meeker and Silvey arrive.

The 'egsit' is an example of the 'Finglish' (ie, 'phonetic English') [mis-] spellings seen on signs and notices throughout. As any fule kno.

Safran immediately belays Lowe's mayday – but not before the TARDIS has picked up the transmission, the intuitive Leela telling the Doctor that Safran's voice was not human. The TARDIS has now drifted inside the weird 'cloud'. A jag of energy sparks out from the console, striking the Doctor. As he collapses, a strange, unseen presence – the Nucleus Voice (John Leeson) – declares that "Contact has been made..."

On Titan, the infected crewmen set about their 'Purpose', transforming a large fuel tank into an incubation chamber. The Nucleus Voice tells Safran that a suitable Host has been found, and they must prepare for his coming. The TARDIS duly materialises in the base. Inside the spaceship, the jag strikes Leela, but it has no effect. As the Doctor comes round, the crewmen assemble outside the TARDIS, Safran ordering the 'reject' within to be killed.

Having seen the TARDIS arrive, Lowe returns to his office, collects a blaster and confronts the infectees. He shoots Silvey dead, but Safran and Meeker give chase, shutting him inside the freezing 'Kryogenics sekshun'.

Why the need for a cryogenics section on a world with a surface temperature of -179°C, or thereabouts? To keep your fish fingers (or whatever) frosted, you'd just chuck them out the door!

The Doctor and Leela emerge from the TARDIS to find Silvey's still-warm corpse. The Doctor heads off to investigate, finding Safran and Meeker at work in Lowe's office. Jags emit from the eyes of the crewmen, turning the Doctor's mind to their 'Purpose'. He agrees to help destroy the reject, Leela... who, disobeying the Doctor's command to stay put, now rescues Lowe. Armed with blasters, the Doctor and Meeker track the pair to the Mess. Leela stabs Meeker in the back as he enters the room, then exits in search of the Doctor.

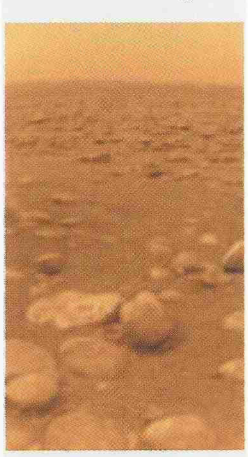
The unlucky Meeker did not meet his end at the point of a wobbling blade in the *Invisible Invader* storyline, where the first cliffhanger was to have featured Leela battling the infected crewmen (including Silvey), unaware the Supervisor has also succumbed to the virus. Elsewhere, the Doctor loses a 'Jekyll and Hyde' battle with the Nucleus inside him, falling under its influence completely. The plan for Part Two was to have Leela killing both Safran and Silvey, but for Meeker to escape (into Part Four) when the infected Doctor staggers in.

Lowe is infected by the dying Meeker, then dashes out past Leela. In the corridor, the infected Doctor creeps up behind Leela – and levels his gun at her head...

PART TWO Broadcast: 8 October 1977

The Doctor struggles to resist the commands of the Nucleus Voice – and alerts Leela to his presence, enabling her to evade his fire.

▼ *The real surface of Titan – no stars in sight.*



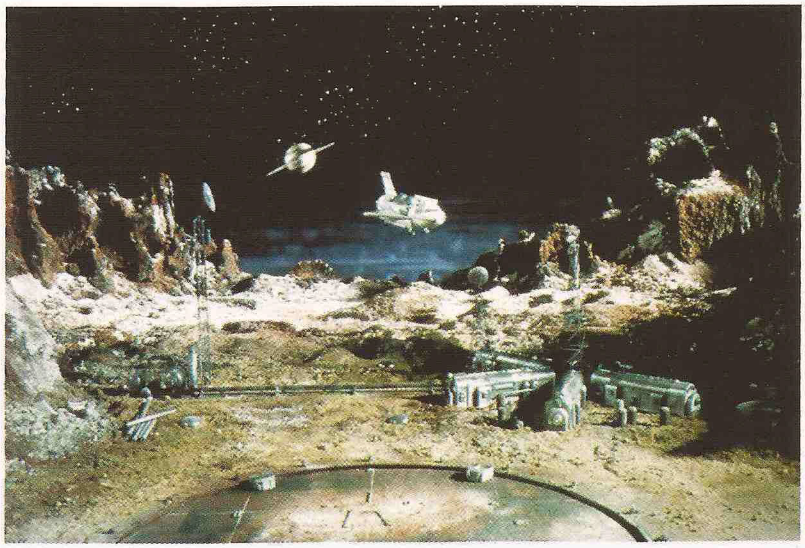
▼ *The shadowy base on Titan is the Nucleus' preferred breeding ground. Hope that oxygen tank doesn't scupper its plans...*

Just as Leela asks "Doctor, what's wrong?", a mysterious stranger – a member of the crew, presumably – can be seen moving in the shadows behind the big fuel tank to her right.

Telling Leela that his mind is under attack, the Doctor puts himself into a cataleptic state. Leela wonders why the infection has not been passed to her. Elsewhere, Lowe and Safran conspire: while Safran prepares the incubation chamber, Lowe will go to guard the host Doctor and destroy the reject Leela. Hiding his infected eyes beneath a visor, Lowe tells Leela that in killing Safran, he's been dazzled by blaster fire. When Leela says that the Doctor needs help, Lowe suggests transporting him to the Centre for Alien Biomorphology – or Bi-Al Foundation – on Asteroid K4067.

Lowe's suggestion makes little logical sense: it's all very well for the Nucleus to order Lowe to "protect the Host" – but how does it protect the Nucleus to have its Host transported to a hospital, where the presence of the Nucleus might so easily be detected and/or destroyed? Why doesn't Lowe simply bash Leela on the head when her back's turned, then tie the Doctor up until the incubation chamber is ready? One can only suppose either that the Doctor's struggle to assert himself is suppressing the Nucleus' influence over Lowe; or that the Nucleus simply doesn't understand the implications of Lowe's daft plan. (Later on, Lowe will tell the Opthalmologist that their secondary objective at the Foundation is to "make contact with the best minds" – but that's not enough to dispel the suspicion that transporting the Doctor has little to do with reason, and lots to do with plot convenience.)

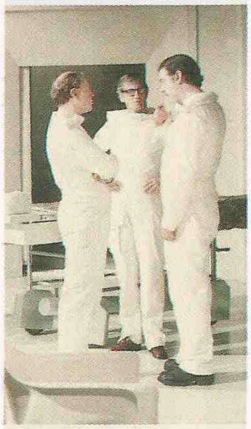
According to Lowe, K4067 resides somewhere "in the asteroid belt" – which would usually mean the region between Mars and Jupiter. In fact, the *real* Asteroid 4067, otherwise known as Mikhel'son [sic], was discovered on 11 October 1966 by the Russian astronomer Nikolai Stepanovich Chernykh (1931-2004). With an orbital period of 1554.81 days, it can be found 2.186 AU [astronomical units] (327,020,945 km, give or take) from the Sun; and 2.873 AU (429,794,682 km) from the Earth. (And the K- prefix? There *is* such a thing as a K-type asteroid, which are classified according to colour, shape and other factors. But it's all enormously technical and fantastically irrelevant, even for *The Fact of Fiction*.)



▲ *The shuttle arrives at Titan Base in one of the serial's impressive – and expensive – model shots.*

▼ *K9's creator, Professor Marius. Perhaps he should work on his bedside manner...*

◀ *Leela and the Doctor – in clone form – explore the Time Lord's brain.*



▲ *Bi-Al medics discuss their new arrival.*

The Doctor gives Leela the co-ordinates, and all three head back to the TARDIS.

In studio, Tom Baker departed from the scripted co-ordinates, incorporating the telephone number '743 8000' – which calls up BBC Television Centre.

The implication that Leela pilots the TARDIS to the Foundation had *Doctor Who* fans of the time up in arms, a scene in *Pyramids of Mars* Part Four (1975) having appeared to establish that its controls are 'isomorphic', meaning that only the Doctor may operate them. "What happened to the isomorphic circuitry, Mr Holmes?" John Peel complained to the series' script editor in fanzine *TARDIS*. "You introduced it, you stick to it."

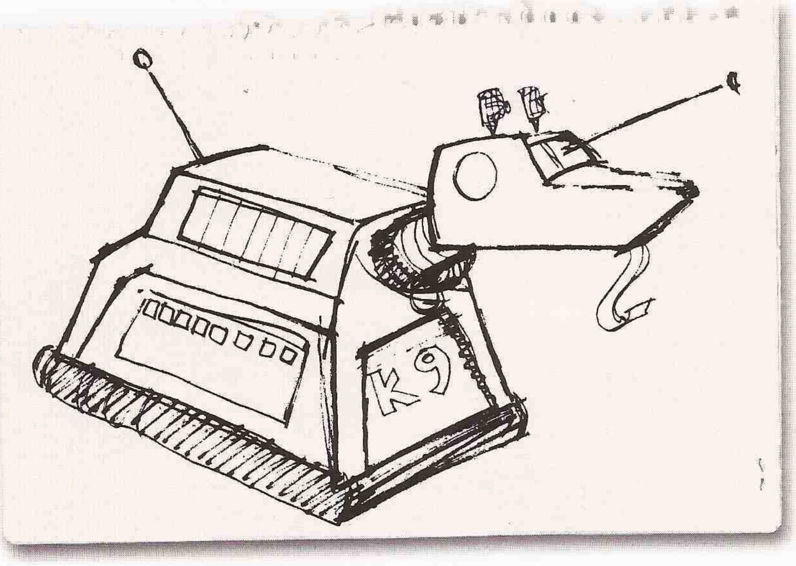
At the Foundation, a Reception Nurse (Nell Curran) informs Leela that the Doctor is being transferred to the 'Isolayshun ward' on Level X4, and dispatches Lowe to the eye section.

The establishing shot of the Foundation shows the building after it has been hit square in the red cross by a crashing shuttle later in the episode. A model of the undamaged Foundation was filmed as part of the Bray shoot, but for some unknown reason it was never included.

On Titan, the Finglish spelling of 'airlock' was 'Airloc'; at the Foundation, it's 'Airlok'. And although characters refer to the various Levels of the Foundation by the formulation 'letter and numeral' (such as 'X4'), wall signs give the Levels by 'numeral and letter' (such as '2X', here). Even in the far future, it seems, hospitals will be impossible to find one's way around. (It can only be an NHS Trust.)

The Reception Nurse's belief that Gallifrey, the Doctor's home planet, is somewhere in Ireland extends a joke from Baker and Martin's previous *Doctor Who*, *The Hand of Fear* (1976).

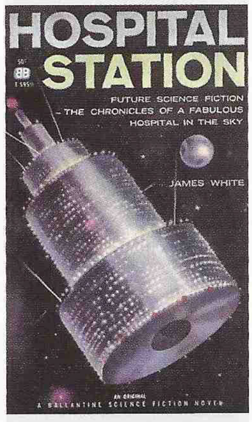
On X4, Professor Marius (Frederick Jaeger) – the Foundation's specialist in extraterrestrial pathological endomorphisms – examines the comatose Doctor, finding nothing wrong; but Marius' mobile data bank, the dog-shaped K9 (voiced by John Leeson) declares the patient ▶



▲ An original K9 design by Tony Harding.

◀ alien, and detects an unidentified virus-like organism lodged in the mind/brain interface.

Beginning with *Hospital Station* (1962, an anthology of stories first published in *New Worlds* magazine), the 'Sector General' series by Northern Ireland's James White (1928-99) was a long-running sequence of space operas set on the 384 levels of the freefloating Sector Twelve General Hospital, situated "far out on the galactic Rim" – a hospital which treats all manner of lifeforms, from humans and ursine Orligians to caterpillar-like Kelgians. Several stories feature a Surgeon-in-Charge named Dr Mannon (sometimes 'Mannon'), a specialist in low-gravity species who is "the proud possessor of a small dog which stuck so close to him that visiting extraterrestrials were inclined to assume a symbiotic relationship..." (More on this remarkable series at *www.sectorgeneral.com*)


HOSPITAL STATION
FUTURE SCIENCE FICTION – THE CHRONICLES OF A FABULOUS HOSPITAL IN THE SKY
JAMES WHITE
AN ORIGINAL BALLANTINE SCIENCE FICTION NOVEL

It might also be worth invoking *The Quatermass Experiment* once again, remembering that one of those possessed/infected by the alien entity ends up transported to a hospital and tested by a baffled medico, Dr Briscoe (as portrayed by David Tennant in this year's live BBC Four remake of the *Experiment*, thankfully without a wispy goatee and a none-too-convincing German accent). The authors of *Doctor Who: The Discontinuity Guide* (Virgin Publishing, 1994) speculate that Marius and the as-yet-unseen Dr Cruikshank may be named after actors famous for playing doctors in BBC TV dramas: *The Evil of the Daleks*' Marius Goring as forensic scientist Dr Hardy in *The Expert* (1968-76), and Andrew Cruickshank [sic] as GP Dr Cameron in *Dr Finlay's Casebook* (1962-71).

Described by Baker and Martin as 'like a tin dog on wheels with a screen for a head, printout for a mouth, antenna for a tail', K9 was devised as a means to link the Part Three 'Doctor's brain' scenes to concurrent events at the Foundation. Originally FIDO, from the 'Finglish' acronym for 'Phenomenological Indication Data Observation unit', K9's potential as a recurring character was soon picked up on, Head of Drama Serials Graeme McDonald asking producer Graham Williams if the dog was being kept on as early as 23 February 1977 – but the matter remained undecided throughout production.

Ian Scoones got the first shot at designing K9, imagining an armoured Doberman Pinscher-ish costume big enough to house an actor/controller. But two visual effects designers would be allocated to the effects-intensive *The Invisible Enemy*, one to handle model work, one to supervise in studio. Tony Harding was ultimately charged with responsibility for K9, electing to build a radio-controlled prop – something of which he had no previous experience. Fishing for help on the fly by consulting the *Yellow Pages*, Harding found himself talking to Nigel Brackley of the Radio Control Model Centre in Harlington, who helped develop the necessary mechanics. Battery-powered, with a chain-driven motor beneath its fibreglass shell, two AM control units were needed to operate the finished prop; but if either of the two operators (Harding and his assistant, Andy Lazell) got too close to the cameras or their cables, cross-channel interference might occur – causing either the prop to malfunction, or messing up the picture.

Helpfully, Terrance Dicks' novelisation *Doctor Who and the Invisible Enemy* (Target Books, 1979) expands considerably on Marius' throwaway reference to "good-for-nothing spaceniks": "Descendants of the hippies

▼ Lowe (Michael Sheard) examines the bodies of the murdered crew as Leela looks on.

WHERE ELSE HAVE I SEEN...?

The guest cast's appearances in cult television and film: a highly select guide

BRIAN GRELLIS
Safran

***Doctor Who* credits include** *Revenge of the Cybermen* (1975) as Sheprah; *Snakedance* (1983) as Megaphone Man.
Other TV credits include *Out of the Unknown: Something in the Cellar* (1969) as Sergeant; *Jason King: An Author in Search of Two Characters* (1972) as Det-Sgt Watkins; *Survivors: Parasites* (1976) as Grice; *Threads* (1984) as Accommodation Officer.

ROY HERRICK (d 1988)
Parsons

***Doctor Who* credits include** *The Reign of Terror* (1964) as Jean; *The Face of Evil* (1977) as Xoanon.
Other TV credits include *Survivors: By Bread Alone/Parasites* (1976) as Lewis Fearn.

FREDERICK JAEGER (1928-2004)
Professor Marius

***Doctor Who* credits include** *The Savages* (1966) as Jano; *Planet of Evil* (1975) as Sorenson.
Other TV credits include *The Avengers: Death of a Great Dane* (1962) as Getz; *The Cybernauts* (1965)/*Return of the Cybernauts* (1967) as Benson; *Out of the Unknown: The Naked Sun* (1969) as Leebig; *Department S: A Small War of Nerves* (1970) as Arkwright; *Jason King: Buried in the Cold Cold Ground* (1971) as Dacre; *Doomwatch: Waiting for a Knighthood* (1972) as Richard Massingham; *The New Avengers: Target!* (1976) as Jones; *The Omega Factor: Illusions* (1979) as Raglan.

MICHAEL SHEARD (1940-2005)
Lowe

***Doctor Who* credits include** *The Ark* (1966) as Rhos; *The Mind of Evil* (1971) as Dr Summers; *Pyramids of Mars* (1976) as Laurence Scarman; *Castrovalva* (1981) as Mergrave; *Remembrance of the Daleks* (1988) as Headmaster; *The Stones of Venice* (Big Finish audio drama, 2001) as Count Orsino.
Film credits include *The Empire Strikes Back* (1980) as Admiral Ozzel.
TV credits include *Adam Adamant Lives!: D For Destruction* (1966) as Major; *Space: 1999: Dragon's Domain* (1975) as Dr Darwin King; *Beasts: The Dummy* (1976) as Sergeant; *The New Avengers: Faces* (1976) as Peters; *Blake's 7: Powerplay* (1980) as Klegg; *The Invisible Man* (1984) as Reverend Edward Bunting.
Nazi credits include *Colditz: The Undefeated* (1972) as Kommandant; *The Death of Adolf Hitler* (1973) as Himmler; *Rogue Male* (1976) as Hitler; *The Tomorrow People: Hitler's Last Secret* (1978) as Hitler; *Enemy at the Door: The Raid* (1980) as Oberstleutnant Koerner; *The Bunker* (1981) as Himmler; *Raiders of the Lost Ark* (1981) as U-boat captain; *The Dirty Dozen: The Next Mission* (1985) as Hitler; *Space* (1985) as Himmler; *Grange Hill* (1985-89) as Mr Bronson; *Indiana Jones and the Last Crusade* (1989) as Hitler; *'Allo 'Allo!* (1992) as Goering's Double.

and beatniks of the late twentieth century, spaceniks were penniless wanderers who somehow managed to smuggle themselves on board various kinds of space craft in their desire to commune with the mysteries of the universe. Since they were without either financial resources or technical skills" – sure they're not just gap year students, Terrance? – "they usually landed in trouble, and had to be ferried home by the Terrestrial Government at enormous expense." Bah! Bring back National Service, we say. Bring back the rod, the birch and the short, sharp shock!

The Doctor comes to, telling Marius that the virus seems to thrive on electrical activity – the more he thinks, the stronger it gets, hence his self-induced coma. And whereas the instinctive, unthinking Leela was rejected, he doesn't know why Lowe was not infected. As he slips back into catalepsis, Marius takes his assistant Parsons (Roy Herrick) in search of Lowe. Meanwhile, Lowe infects a consulting Opthalmologist (Jim McManus)...

Leela makes her way to Isolayshun, where K9 threatens her with the weapon in its snout – but, having failed to find Lowe, Marius returns and calls it off. Elsewhere, Lowe recruits doctors Cruikshank and Hedges (Roderick Smith and Kenneth Waller) to the Purpose. Finding no sign of Leela's supposed immunity, Marius resolves to operate on the Doctor. Threatened, the Nucleus communicates with its infectees. In space, a strange cloud appears around a supply shuttle *en route* to the Foundation...

Marius is forced to abort the operation when the shuttle changes course to collide with Level X3 below – sealing X4 off, the reawakened Doctor realises.

Baker and Martin's storyline made much more of the shuttle crash, with Marius realising that all of the wounded have succumbed to the virus: 'Agonising decision – all the wounded are jettisoned back into space (UNSEEN) in a cryogenic container. For examination later.' For an unsightly loose end to be left dangling in Part Four, more like. Or perhaps for the sequel?

A version of this sequence was recorded, but cut for time: here, despite the cries of the wounded being audible to Parsons, Marius insists that the rescue operation is over and orders A Medic (Pat Gorman) to fetch helium pumps with which to cryogenically cocoon the sekshun. (This is what the Medic is doing when he's infected later on in the episode.)

▲ *Marius and his assistants watch over the infected Doctor as a battle for supremacy rages inside his brain.*

◀ *The Nucleus of the Swarm in all its, erm, glory. Prawn toast, anyone...?*

While Lowe and the other infectees use a service shaft to break into the cut-off X4, the Doctor asks K9 for a rundown of contemporaneous cloning techniques. Lowe's infectees close in on the ward, but Leela fends them off with blaster fire. The Doctor asks Marius to use the holographic-based 'Kilbracken' technique to create short-lived clones of himself and Leela.

True cloning – that is, creating an organism with identical genetic information to an original, usually by substituting the nucleus of one egg ▶

◄ for another – has become a reality since the days of *The Invisible Enemy*. The so-called 'Kilbracken technique' is a patent nonsense, however – an unconvincing fig leaf of exposition to cover the child-unfriendly reality that the Doctor and Leela's clones ought to be 'born' stark naked. (This was blindingly apparent to contemporary viewer Amanda Jones, writing to the letters pages of the *Radio Times*.) Moreover, if this is a photographic technique of some sort, why bother with the business of taking tissue samples from the Doctor and Leela – samples that somehow contain information about their *clothing*? Why not invent a device to copy their images, plain and simple?

But in one small respect, this plot thread has been proved slightly credible. Some examples of cloned species, including 'Dolly the Sheep' in 1996, have tended to suffer significantly shortened lifespans due to accelerated ageing. The ten minutes 55 seconds of life given the Doctor and Leela's clones, originally an idea borrowed from *Fantastic Voyage* (see below), turns out to have been moderately prescient...

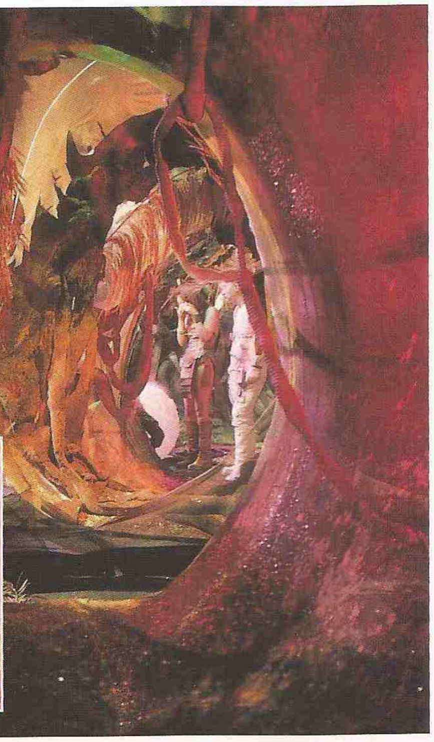
Cloning also features as a major sub-plot in Arthur C Clarke's *Imperial Earth* (see above).

Once created, the clone-Doctor makes for the TARDIS...

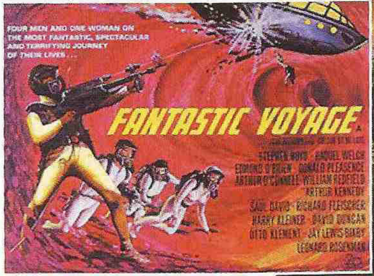
... but it's on Level X2. So how does he get there, since X4 is cut off?

The virus takes a firm hold of the again-unconscious Doctor. Via visiphone, Lowe threatens to destroy the Foundation if Marius will not release the Doctor. The Doctor-clone returns to the ward with the TARDIS' dimensional stabiliser, using which Marius may reduce both clones to microscopic size and inject them into the real Doctor's body in order to battle the Nucleus. Reduced and injected into the Doctor's neck, the clones embark upon their fantastic voyage...

... pun intended, cos here we get to the writers' starting-point for the story: a journey around the Doctor's insides, as per the (frankly bonkers) 1966 20th Century-Fox sci-fi movie *Fantastic Voyage* (directed by Richard Fleischer; screenplay by Harry Kleiner from an adaptation by David Duncan of a story by Otto Klement and Jay Lewis Bixby). Here, agents recruited by the top secret Combined Miniature Defence Forces are tasked with dissolving a blood clot in the brain of diplomat Jan Benes (Jean Del Val); to that end, they're placed inside the nuclear-powered submarine *Proteus*, reduced to microscopic size, and injected into the carotid artery in Benes' neck (which is where Marius injects the Doctor and Leela's clones). Sucked into a 'whirlpool' (rather like the effect seen in this Part Two cliffhanger) caused by a breach in a vein, they must circumnavigate Benes' body to get back on track. Just as the Doctor and Leela's clones have only a ten-minutes-odd lifespan, here the 'micronauts' (say) have only one hour to complete their mission, after which the miniaturisation effect wears off; to that end, they must head for the patient's tear duct once the clot is dissolved, from where they'll be extracted (precisely the instructions the Doctor-clone gives Marius, and from where the Nucleus is taken at the end of Part Three).



▲ *Above and right: The strange vistas of the Doctor's mindscape owed much to the movie* ***Fantastic Voyage.***


FOUR MEN AND ONE WOMAN ON THE MOST FANTASTIC, SPECTACULAR AND TERRIFYING JOURNEY OF THEIR LIVES...
FANTASTIC VOYAGE
STEPHEN BOYD · RAQUEL WELCH
EDMOND O'BRIEN · DONALD PLEASENCE
ARTHUR O'CONNELL · WILLIAM REDFIELD
ARTHUR KENNEDY
SAUL DAVID · RICHARD FLEISCHER
HARRY KLEINER · DAVID DUNCAN
OTTO KLEMENT · JAY LEWIS BIXBY
LEONARD ROSENMAN

▼ *The Doctor checks for ducks on Titan!*

▼ *A rehearsal shot on the set of the Bi-Al Foundation. Has that receptionist got an i-Mac?*

PART THREE

Broadcast: 15 October 1977

As the clones arrive close by the Doctor's spinal column...

Zippy electrical pulses flash through Benes' brain in *Fantastic Voyage*, too.

Marius deflects Lowe's ultimatum by claiming he has no further use for the Doctor – then asks Leela and K9 to hold the infectees off for ten more minutes, that being the clones' projected lifespan. The clones, meanwhile, cross a 'bridge' to the Doctor's cerebellum, unaware they are being followed by a spherical entity of some sort.

The twisted webbing on the 'bridge' looks remarkably similar to the twisted webbing navigated in the *Fantastic Voyage* 'heart valve' sequence. Director Derrick Goodwin is known to have viewed the film during pre-production, confirming to **DWM** in 1998 that various *Invisible Enemy* elements were deliberately intended to spoof *Fantastic Voyage*: "If you're going to nick something, nick from the best. That was absolutely conscious."

Intriguing to note, however, that writers Baker and Martin had envisaged the Doctor's mindscapes very differently, according to the *Invisible Invader* storyline: "Ideally we would like all the Mind section to be on film... [using] The old and new colleges of Cambridge for example – interiors only. Or a garden and follies such as the grounds of Stowe School." (See what they meant at: *www.nationaltrust.org.uk*, searching for

Stowe School) Part Three of *The Deadly Assassin* (1976), one of the previous year's run of stories, had cut between studio scenes showing an unconscious Doctor on a couch and elaborate film sequences, partly shot in the grounds of a posh school, in which a Doctor-analogue is stalked by a baddie in the mentally-generated 'mindscape' of the Time Lords' Matrix (see *The Fact of Fiction*, **DWM** 332). Perhaps Baker and Martin's plan was vetoed on the grounds of cost, or perhaps that it was simply too similar to the recent *Deadly Assassin*. And not just in Part Three, either: both Part Ones, after all, end with a gun-toting Doctor, his mind affected by an external agency, acting alarmingly out of character; both Part Twos see the prostrate Doctor protected by a thickly-accented ally and his comic-relief lackey. It's worth noting, too, that when work began on the *Invisible Enemy* scripts (commissioned on Friday 14 January 1977, lovers of BBC paperwork), *The Deadly Assassin* was the most recent *Doctor Who* story to have been broadcast in its entirety, over October/November 1976.

On X4, K9 destroys a section of wall to create a barrier.

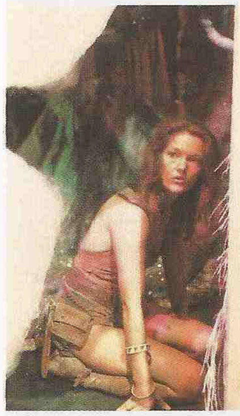
Notoriously, the precise pre-cut outline of the wall section to be blasted away by K9 is glaringly obvious before the fact – the result of several unsuccessful attempts being made to pull off the effect, with insufficient time to reset the 'damage'.

The clones marvel at the interior of the Doctor's brain...

...including a "reflex link", which apparently enables the Doctor to "tune [himself] into the Time Lord intelligentsia". Or rather, it did – he "lost that particular faculty when they kicked me out". This rather incongruous piece of exposition (which serves no story purpose) would seem to be something of a non-sequitor, unless Baker and Martin are recalling the telepathic link used by the Second and Third Doctors to send a message to the Time Lords in their own *The Three Doctors* (1972-3). Alternatively, is the reference to a Time Lord "superbrain" intended to evoke the network of Gallifreyan brains which constitutes the Matrix in the altogether more recent *The Deadly Assassin* (1976)? And furthermore, is this how the Ninth Doctor apparently knows that none of his people have survived the Time War? "I'd've felt it, in here," he tells Rose in *Dalek* (2005), tapping the side of his head.

The Leela-clone is attacked by the Doctor's own defensive phagocytes...

▲ *Lowe idly awaits the relief shuttle, not realising that contact has already been made...*



▲ *The clone-Leela narrowly avoids death by phagocytes.*

... actually four white weather balloons (shades of the spherical sentry 'Rover', which guards 'the Village' in the modish spy-fi series *The Prisoner*, 1968).

... and is only saved from absorption by antibody when the Doctor-clone brings two nerve endings together, distracting them. The clones have only seven and a half minutes' life remaining...

In the macro world, K9 is infected by one of Lowe's attackers...

Computers don't catch colds, obviously – but here K9 catches the virus. This might be cause to speculate whether K9's brain might contain some organic component (and it's worth pointing out that two years later, in *Destiny of the Daleks*, he'll go down with an equally inexplicable form of laryngitis)... were it not for the fact that the virus had also managed to infect the Titan shuttle's computer, way back in Part One. How did it do that, exactly?

... and turns on Leela – who knocks herself unconscious avoiding its fire. As the clones track the Nucleus across the chasm of the Doctor's mind/brain interface, Lowe finally enters Isolayshun, killing Parsons and infecting the Professor.

Marius didn't succumb to the virus in the first draft storyline, in which it was noted: 'as with [Dr Albert] Schweitzer and leprosy, the Prof has spent his life fighting disease, has built up great resistance.'

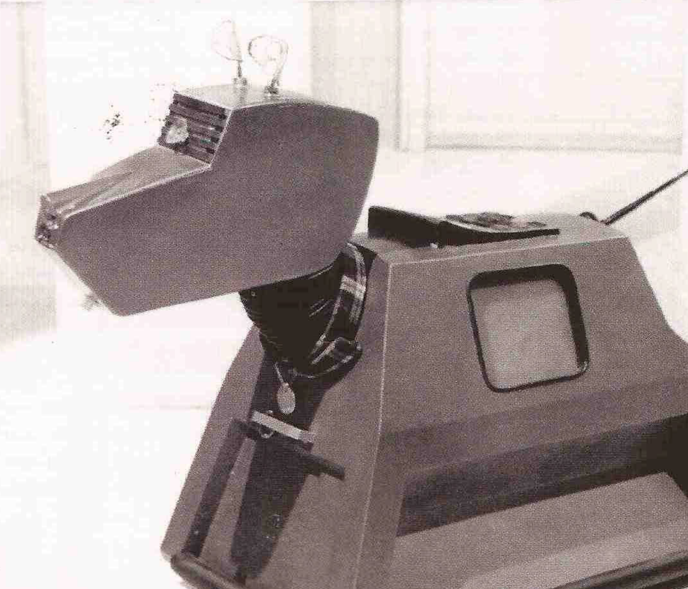
Marius' Nurse (Elizabeth Gordon) slips away, warning the self-regenerated K9 and the recovering Leela that Marius is about to clone and miniaturise Lowe, and send the duplicate inside the Doctor to protect the Nucleus.

Actress Elizabeth Gordon was director Derrick Goodwin's wife. (Oddly, Gordon also featured as a nurse in the same week's episode of the Philip Hinchcliffe-produced thriller series *Target: Lady Luck*, broadcast 21 October 1977.)

In "the land of dreams and fantasy", the clones finally locate the Nucleus – a lumpen black mass with a claw-like tentacle.

Baker and Martin's script had envisaged this very differently, describing 'oxblood antennae', 'an antennae with a claw', 'pincers' and 'a prawnlike leg or pair of legs' emerging from crevices in the rockface of the Doctor's mind: 'The Nucleus is embedded in the whole of the split rock... as if the whole rock was teeming with this single life form.' Terrance Dicks' novelisation ups the scripted ante – and then some – with the clones arriving ▶

▼ *Who's a clever boy then? K9 makes his début and steals the hearts of a nation's kids...*



◀ at 'an enormous cavern, bigger than a thousand cathedrals. Huge silver pillars stretched away into the immeasurable distance... Nearby, on the floor of the cavern, was a twisted honeycomb of rock... As they came closer, Leela could see that something living was stirring inside... She caught a glimpse of lashing tentacles, the evil gleam of a bulbous eye... From the little he could see, thought the Doctor, it was probably just as well that the rest was concealed.'

Sensing the Lowe-clone's arrival, Leela retreats...

The Lowe-clone is infected with the virus, meaning that the original Lowe's infection is copied as part of the cloning process – so how come the Doctor-clone wasn't also 'born' infected? One *might* argue that the Lowe-clone was infected by the original after it was manufactured, at some off-screen moment – but then, in Part Four, we'll learn that the Leela-clone was created with the original's immunity factor intact. So what's going on?

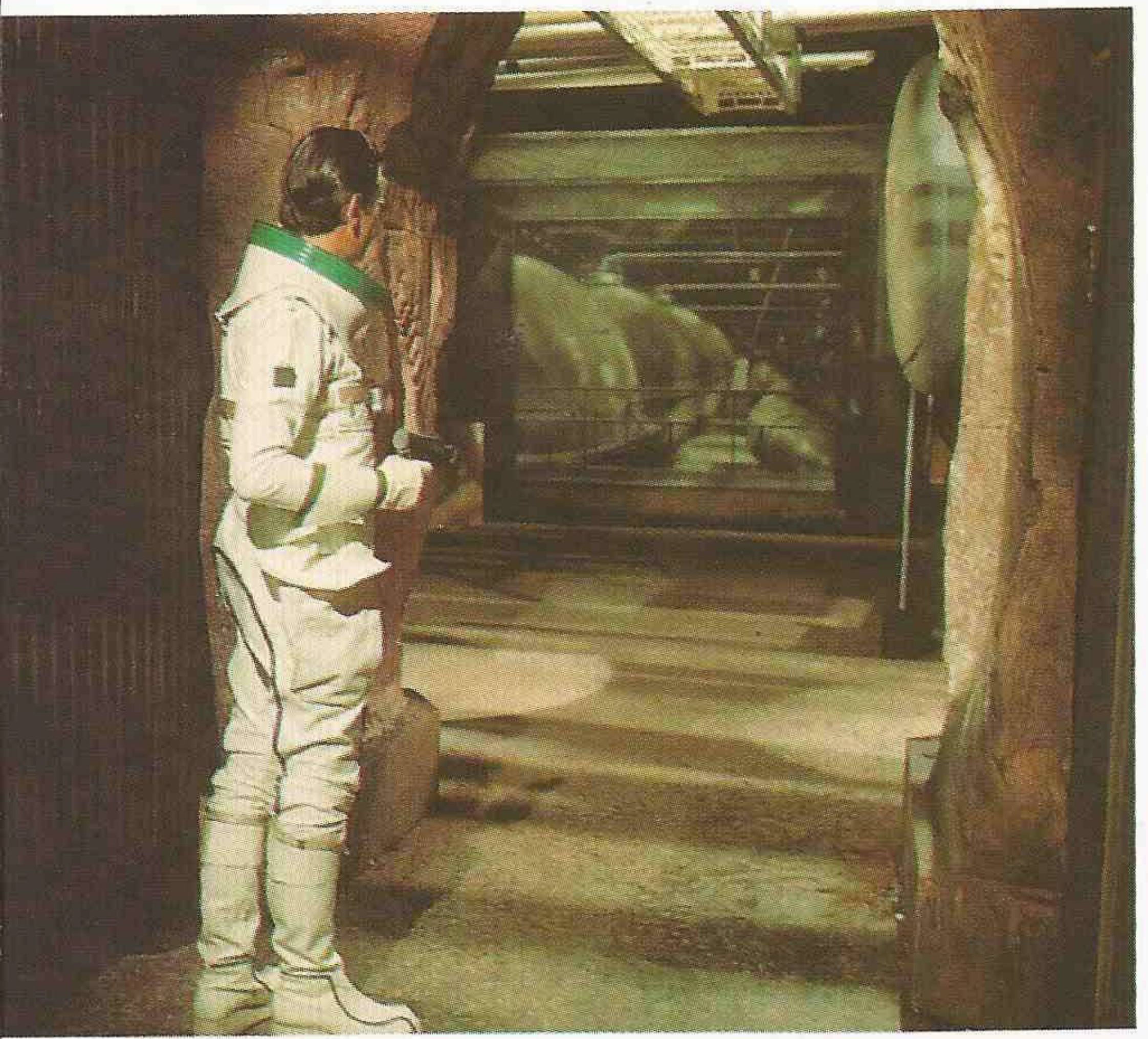
... leaving the Doctor to confront the Nucleus – which plans for its Swarm to dominate both the micro- and macrocosms; and, through the Doctor, Time itself. The Leela-clone sees the Lowe-clone overcome by the Doctor's phagocytes...

Another straight swipe from *Fantastic Voyage*, where Dr Michaels (Donald Pleasence), the traitor who's been attempting to sabotage the micronauts' mission all along, is attacked and consumed by a swarm of white corpuscles.

... then returns to the Doctor-clone's side. But their time is up...

On screen, this important scene – the last of the 'Doctor's brain' sequences – is something of a garbled mess. Exactly what happens and why is largely a matter of individual interpretation, but what's *supposed* to happen is something like this: the Nucleus attempts to escape, heading for the tear duct; the Doctor-clone tries to shoot it with Leela's blaster, then collapses, its ten minutes' lifetime expired; cradled by the Leela-clone, the Doctor-clone fades away, leaving only a pile of dusty clothes; then the Leela-clone also dissipates, leaving only its knife and a lock of hair. (This sequence of events is retained in the Terrance Dicks novelisation.)

So why the muddle? Studio scenes for *The Invisible Enemy* were recorded in two three-day chunks; this was the last scene to be recorded at the end of the first chunk, on Tuesday 12 April 1977. With the previous day's recording having over-run by nearly an hour, clocking up big overtime payments, a second extension would have been a very big ask. Director Derek Goodwin later recalled improvising a sequence in the run-up to lights out, very probably this one: "We had to abandon the camera script and just sort of ad-libbed to get it in the can. I was calling out things from the gallery – 'Ignore the camera script, just follow what I say in order to get it done!' This always seemed to me a sort of madness because there you were with this fairly big budget... having to sacrifice things purely because of the time. Terrifying!"



◀ The infected relief crew's search for Leela continues on Titan Base.

FURTHER INFO

• VIDEO

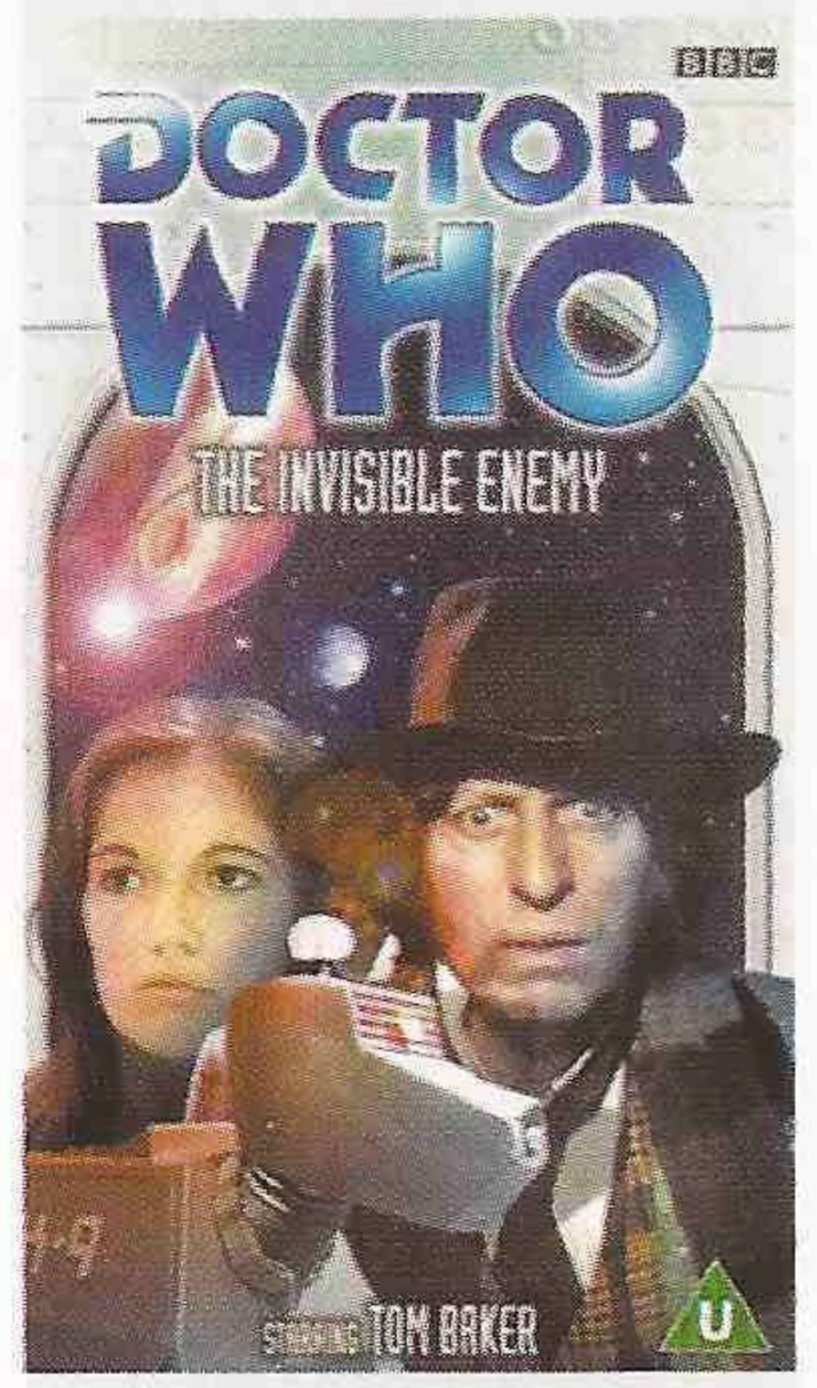
The Invisible Enemy

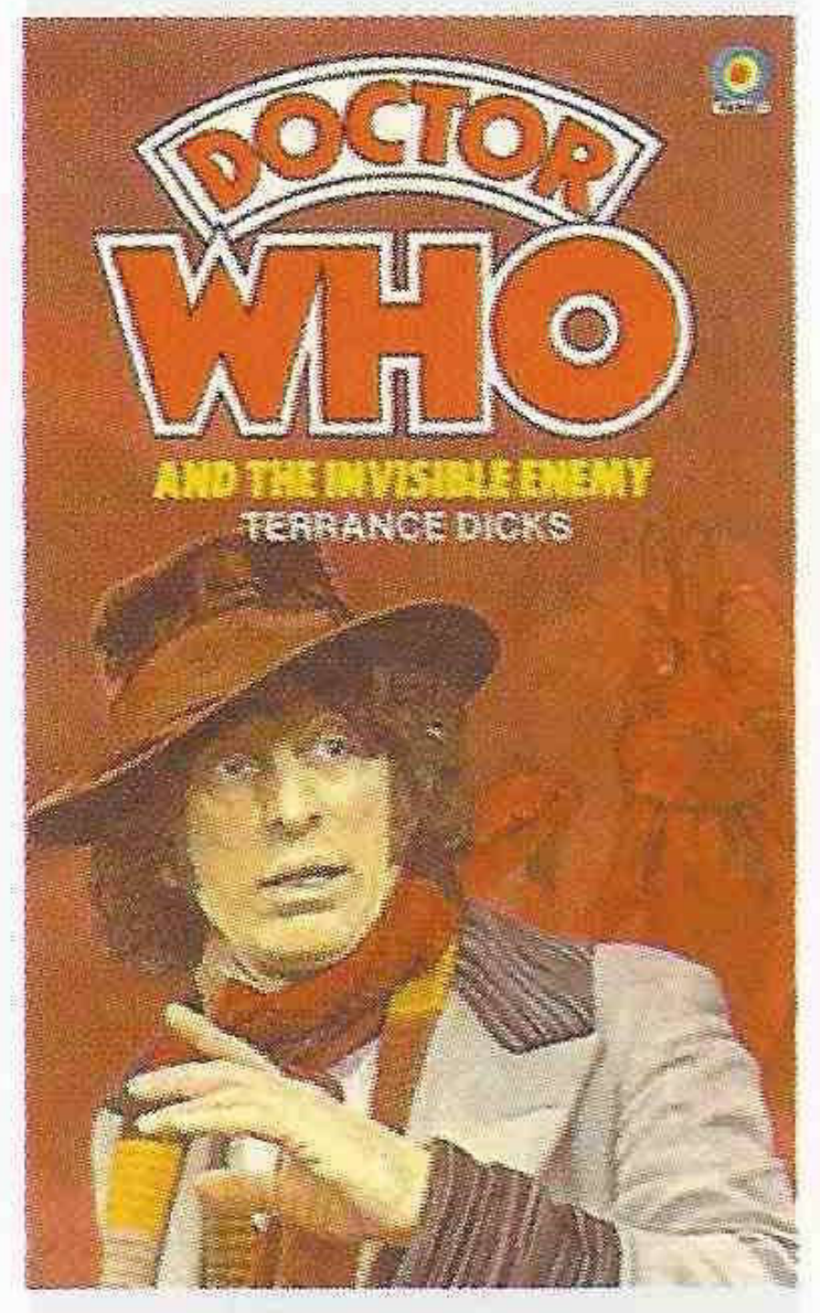
COMPANY BBC VIDEO
YEAR 2002
CAT NO BBCV 7267
AVAILABILITY NOW AVAILABLE

• NOVELISATION

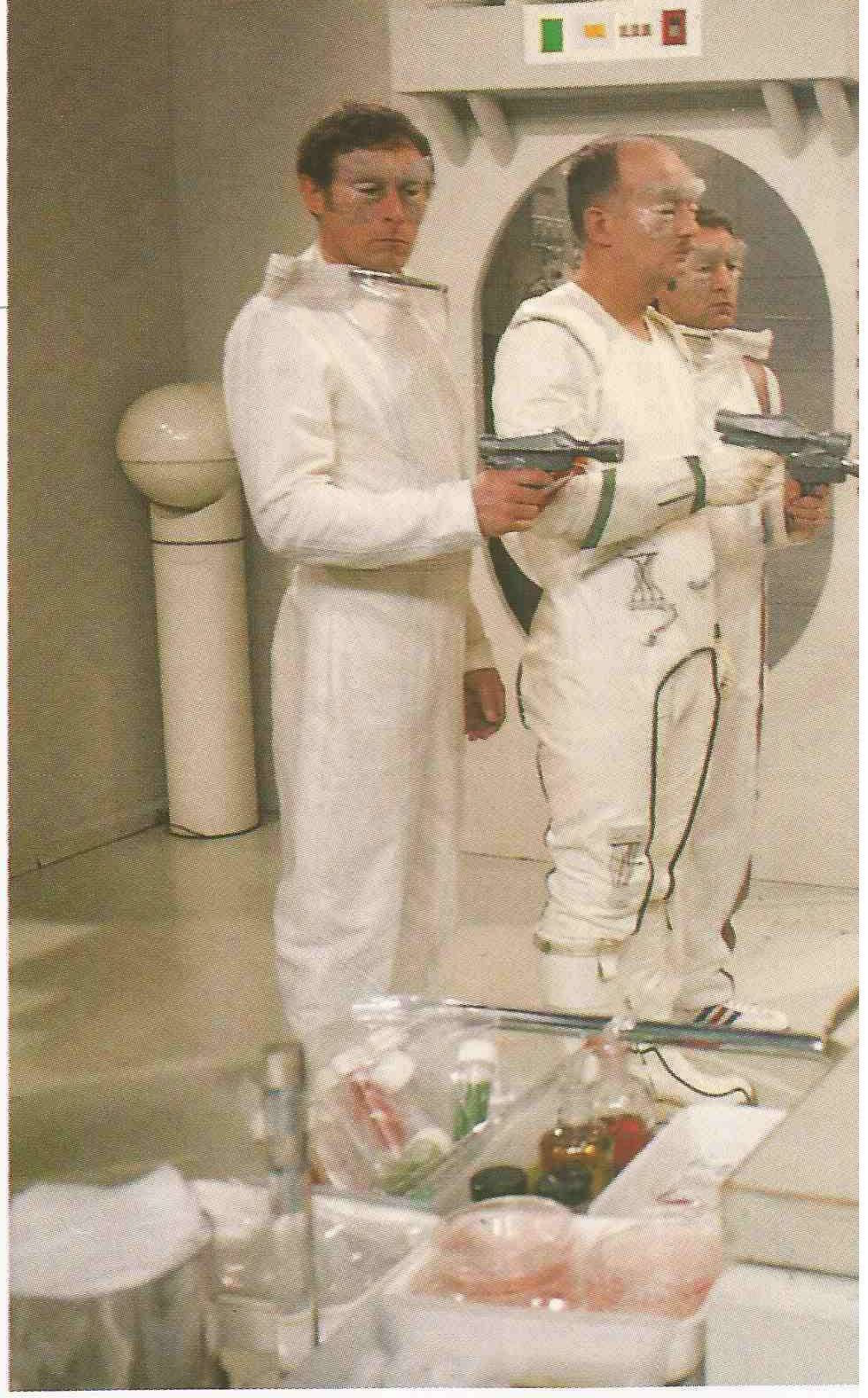
Doctor Who and the Invisible Enemy

AUTHOR TERRANCE DICKS
COMPANY TARGET BOOKS
YEAR 1979
AVAILABILITY OUT OF PRINT





▼ The Nucleus as it appeared in the Doctor's brain. Oh dear.



On X4, Marius – who had expected the Doctor and Leela's clones to exit via the Doctor's tear duct – extracts matter from the corner of the Doctor's eye and grows it using the dimensional stabiliser. A man-sized, prawn-like monster appears: the Nucleus of the Swarm.

PART FOUR Broadcast: 22 October 1977

The silvery symptoms of the Nucleus infection fade from the Doctor's features. Apparently cured, but still strapped to his trolley-bed, he taunts the Nucleus – which plans to use the dimensional stabiliser to help grow the Swarm incubating on Titan, and invade the macro-world.

'Like some vile enormous tick' at storyline stage, the Nucleus would mutate to become 'like some vile blood-red prawn' in the final script. Costume designer Raymond Hughes took this literally, purchasing a pint of prawns to aid his sketching. Inside the finished costume, fashioned from dangerously flaky fibreglass, was *Doctor Who* warhorse John Scott Martin, kneeling on a trolley.

Baker and Martin's storyline called for a whole shoal of prawn-like monsters: early in Part Four, the macro-sized Nucleus would have exerted its influence over those humans it had infected, causing them to mutate into creatures like itself, albeit retaining 'hideously recognisable human faces'.

◀ Marius is confronted by Lowe and his fellow converts – looks like the age of the virus is about to begin...

▼ More running up and down fun inside the Doctor's head.

The trolley-bound Doctor is led away, bound for the Titan shuttle – but, disguised as an infected nurse, Leela takes over the trolley. She cuts the Doctor free and they dash to the TARDIS with K9 in tow. The Nucleus instructs Marius to capture the Doctor, whose TARDIS cannot function without the dimensional stabiliser – then leaves the Foundation, heading for Titan. On the Doctor's instructions, K9 stuns Marius; in the Isolayshun Ward, the Doctor surmises that when Leela's clone dissolved, it spread her immunity throughout his bloodstream...

But the Leela-clone was microscopic to start with – so just how miniscule were the immune cells which somehow cured the full-grown Doctor? (There *are* cranks who believe that the more dilute a substance, the more potent its effect – but that's not science, that's homeopathy!) We might assume that the clones' shrunken molecules expanded to normal size when they dissipated – but that'd mean that three full-size clones' worth of bodily matter is now floating about the Doctor's insides...

Isolating the immunity, the Doctor soon cures Marius, and they go on to manufacture a larger, more potent strain with which to attack the Nucleus on Titan – even though Leela would sooner they blew it up. As the Nucleus is led to its incubation chamber on Titan, the Doctor and Leela prepare to depart – and Marius agrees to lend K9 to the Doctor. The Nucleus has now begun to spawn...

Model shots of the Nucleus' spawned eggs broiling in some amniotic stew cannot fail to recall the well-remembered scenes in *Quatermass II* (1955, sequel to the *Experiment*) where alien creatures are found incubating within the dome-like chambers of an oil refinery. Unsurprisingly so, visual effects designer Ian Scoones having based his newly-constructed model on designs created for an early 1970s nostalgia show apparently called *Those Were the Days*, for which those very 'incubation' scenes were remade by Scoones under original *Quatermass* effects designer Jack Kine's instruction.

The TARDIS materialises in the Titan supervisor's office. K9 and Leela act as decoys, drawing Safran and other infectees away and enabling the Doctor to arrive at the incubation chamber. But Lowe intercepts the Doctor, destroying his batch of virus-killing serum...

We only presume the serum destroyed: the sample is dispensed with via an off-screen sound effect.

The Swarm is close to hatching; but K9, his batteries nearly exhausted, saves the Doctor, Lowe falling backwards into the incubation chamber... and his apparent death.

A rather beleagured looking John Scott Martin – *sans* Nucleus mask – can clearly be seen skulking in the shadows inside the incubation chamber at this point.

Leela kills Safran by knifing him in the neck, and the Doctor orders her to take K9 back to the TARDIS. Opening up various of the refuelling base's gas valves, he rigs a blaster to fire as the door to the incubation chamber opens – then races back to the TARDIS, which dematerialises just as the Nucleus breaks through the door, the blaster goes off and the base explodes as oxygen and methane mix in Titan's volatile atmosphere.

A jarring 'jump cut' between model shots seems to suggest that the Titan Base is vapourised almost instantaneously.

Back at the Foundation, Marius – who must soon return to Earth – asks the Doctor and Leela to takes K9 with them: "I only hope he's TARDIS-trained..."

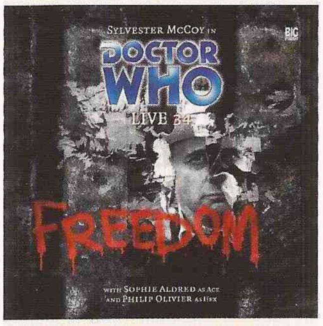
There's a long-standing misconception that two alternate endings were recorded: one as broadcast, and one in which K9 is returned to the Foundation, remaining there with Marius. In fact, had producer Graham Williams decided against retaining K9 as a regular feature, the episode would simply have run one scene shorter, K9 being returned to the Foundation off-screen, sometime between this story and the next. As it turned out, of course, the Doctor gave the dog a home... ■

▼ "Affirmative, readers!"

FURTHER ADVENTURES

PREVIEWS OF ALL THE LATEST **DOCTOR WHO** AUDIO ADVENTURES, NOVELS AND DVDs...

CD



AUDIO DRAMA Big Finish
RELEASED September 2005
FEATURING The Seventh Doctor, Axe and Hex
ENEMIES The State
SETTING Colony 34
STARRING Sylvester McCoy, Sophie Aldred, Philip Olivier, Ann Bryson, Andrew Collins, Joy Elias-Rilwan, William Hoyland, Zehra Naqvi, Duncan Wisbey
DIRECTOR Gary Russell

"You're listening to LIVE 34."

"LIVE 34 – news on the hour every hour – LIVE 34 – broadcasting to Colony 34 all day every day – LIVE 34 – constantly updated every minute of every hour – LIVE 34 – sport, weather, business, local news, inter-planetary affairs – LIVE 34 – live, independent, accurate, comprehensive – LIVE 34 – all news, all day, everyday – LIVE 34."

"Reports are coming in of an explosion..."

"On the line now is the leader of the FDP..."

"The Premier is about to begin his address..."

LIVE 34

Written by JAMES PARSONS & ANDREW STIRLING-BROWN
Preview by IAN FARRINGTON

IN 2003, BIG FINISH INVITED writers to send in pitches for *Doctor Who* audio dramas. James Parsons and Andrew Stirling-Brown, who had been writing together for ten years, decided to have a go.

"It was on Big Finish's website, wasn't it?" says Parsons. "Yes," answers Stirling-Brown. "but I think I saw it first in a magazine."

"Are we admitting to being sad fanboys at this point?" "Yes, we're going to have to admit to it."

Having decided to pitch, they needed an idea...

"We realised that it was going to be the format – as much as the story – that would grab people's attention," says Parsons. "If you're in a pile of 500 scripts, you've got to have something that makes the reader go, 'Oh, different...' Once you've got their attention you can feed a story in..."

They decided that *LIVE 34* would be presented entirely as a radio broadcast. The play would never 'break character' – so no incidental music, no cliffhangers, each programme presented in real time.

Parsons and Stirling-Brown wrote their outline to "emphasise that each of the four episodes was supposed to be a very different style," as Parsons puts it. "The first one was the running order of a half-hour news programme. The second, I think, was a review of the programme. The third was an internal memo..."

> "We realised that it would be the format – as much as the story – that would get people's attention."

"... And the last one was someone saying, 'Did you hear that programme last night?'" adds Stirling-Brown.

"The first three episodes have stayed pretty much true to their original outlines," says Parsons. "The fourth we dumped and rewrote and then dumped and rewrote..."

"And this is the third draft," says Stirling-Brown, "because the first two just didn't have enough impact."

For the radio presenter who links the story's events, Big Finish turned to real-life radio presenter Andrew Collins. "I play Drew Shahan," he says. "He's broadcasting to Colony 34, an Earth colony, on LIVE 34, a rolling news channel. He covers events as they happen, although there is a suspicion that the station is very much under the thumb of the government.

"When I was asked if I'd like to be in *Doctor Who* I just laughed," Collins continues. "How much do I have to *pay* to be in *Doctor Who*?! It was possibly the greatest day of my life – on a par with when I was asked to be on *Newsnight Review*. That's how good it was."

Collins is a long-time follower of *Doctor Who*. "My first Doctor was Jon Pertwee, and so I watched most of him and all of Tom Baker. They were the ones that meant the most to be, because of the age I was, but I still took an interest in it after that. But they're the ones that take me back to a good time in my life."

Earlier this year, he appeared on BBC Three's documentary series *Doctor Who Confidential*. "I assumed they would have a vast array of cultural commentators – people who fancied themselves talking about it. But it ended up being all the Doctors, and people who worked on the programme... plus the **DWM** Editor and me! So I got a much bigger role than I expected. I already felt like a footnote in the history of *Doctor Who*, but this CD is another thing altogether – this is a big footnote."

How did Collins enjoy recording the play? "I had some scenes with Sylvester [McCoy], which is in itself ridiculous. Me? Acting alongside one of the Doctors? Just astonishing. When I got the script I thought it would just be a cameo role, because I'm not an actor. I kept stressing this in the green room: I'm not an actor, I'm just playing a radio presenter because that's what I do by day. But, because it's set on a radio station and presented as if we're just tuning in to a radio broadcast, I'm on almost all the time. I'm hosting this show, occasionally handing over to on-the-spot reporters."

"I really have been blown away by the cast," says Parsons, "particularly Andrew Collins. For this to work it has to sound like you've turned on the radio, and all too often when you get actors playing journalists, they sound like actors playing journalists. The beauty of Andrew is that he doesn't sound like he's acting – it sounds right. He's just nailed it." ■

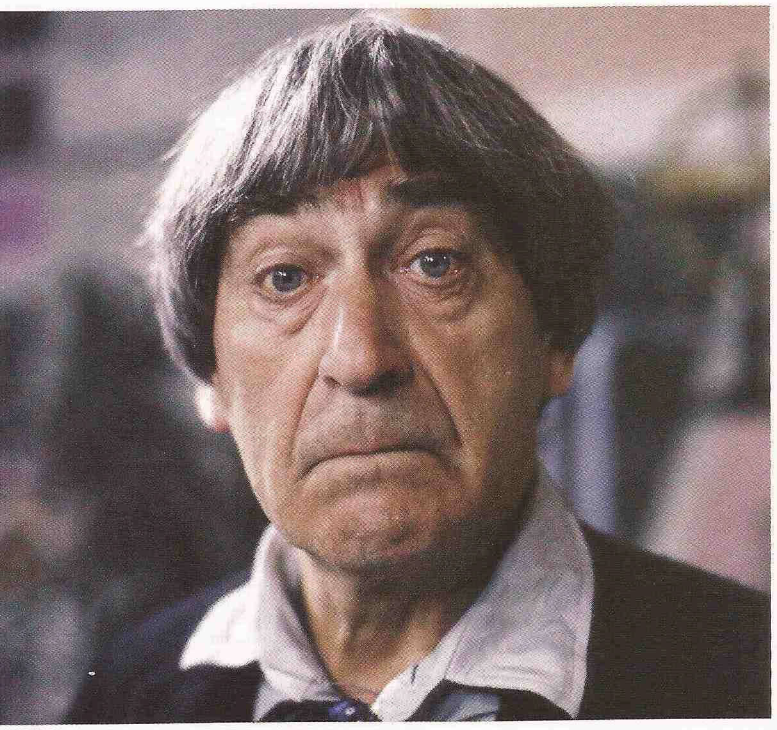
CYBERMAN:
PART 2: FEAR
CD | BIG FINISH | £10.99 | OCTOBER

The second part of Nicholas Briggs' new audio series starring the silver giants from the planet Mondas...

BBC BOOKS
DOCTOR WHO
THE LEGEND CONTINUES
5 DECADES OF TIME TRAVEL

DOCTOR WHO:
THE LEGEND CONTINUES
BOOK | BBC BOOKS | £20.00 | OCTOBER

Justin Richards' book celebrating 40 years of *Doctor Who* has been updated to include the Ninth Doctor's adventures.



World Game

Written by TERRANCE DICKS | Preview by DAVID DARLINGTON

AS HE'D PROBABLY FREELY admit, Terrance Dicks has written so many *Doctor Who* stories he lost count some time ago. So how does someone who's written as much *Doctor Who* get enthused and inspired to come back to the franchise and write yet another one?

"That's always the problem when [BBC Books range consultant] Justin Richards asks me to do another one," Dicks confesses. "I spend ages not sending him a storyline! But what's worked for me in the past is to hook the story onto one of my other interests – like Nazis, or vampires, or more recently Churchill. I'm a great Churchill fan and that fed into [earlier BBC novel] *Players*. This time I started thinking of the Duke of Wellington, who's always been a hero of mine. That, of course, brings in Napoleon, and so you have a ready-made confrontation. I wanted to use the Players again, the idea of manipulating human history, but had to find a new twist on that. And there is also the fact that the Troughton Doctor looks a bit Napoleonic! So over a long painful period, it eventually comes together..."

This novel is explicitly tied into the events of 1985's *The Two Doctors*, in terms of the Second Doctor being sent on missions by the Time Lords, supposedly in contradiction of what we had known from established TV show history...

"There is a very nerdish streak in me," Dicks admits sheepishly, "and I do like making everything fit together neatly. My description of the Doctor in this novel is taken from *The Two Doctors* – which I've got on DVD – and one touch I particularly like is the streak of grey in his hair... which in my book is brought about by the strains of this mission! It gives me a little quiet pleasure – and I hope it might amuse some of the fans. It kind of comes full circle with *The War Games* [The Second Doctor's last regular TV appearance], which was the first thing I did on *Doctor Who*."

> "There is a very nerdish streak in me – and I do like making everything fit together neatly!"

Is Dicks deliberately coming 'full circle' out of some suspicion that it might be his last *Doctor Who* book? The future of the 'past' Doctor novels does seem to be rather up in the air at the moment...

"Indeed. I hope that isn't the case because I like doing them, but if so then it will dovetail neatly. I have had a good run on the *Doctor Who* books anyway, I can't complain – nobody else is ever going to produce 72 of them, or however many it is. I think that's an unchallengable record!"

I noticed a little allusion to some of the recent TV episodes in the book, with the Doctor pocketing some psychic paper at one point...

"I was writing this party scene," says Dicks, "and when I was thinking about where the Doctor had got his invitation to this party from, suddenly the psychic paper popped into my mind, and I thought 'I'll pinch that!' Again, it's another nerdish link. *The Eight Doctors* [Terrance's first *Doctor Who* novel for BBC Books] for instance, was full of stuff like that. I went slightly berserk answering questions I thought hadn't been answered in the TV Movie itself. I was able to get a fair bit off my chest there – you know, the Doctor sitting thinking about his last adventure, about what a nonsensical, irrational jumble of unexplained events it was!"

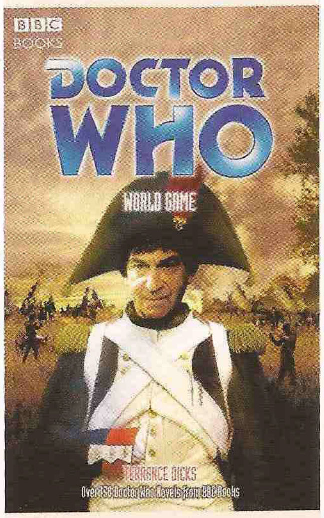
In contrast to the recent TV series, then? "Oh, it's very good, I'm very pleased. [Former *Doctor Who* producer] Barry Letts and I were invited to the première. They were very nice to us. Lots of people came up and said they were great fans of our era, which was very nice. I sat behind Matt Lucas, from *Little Britain*, in the audience, and he's a great *Doctor Who* fan – so that was all very nice. It's just a shame that they lost their Doctor straight away. David Tennant I only know from watching a bit of *Casanova*, but I think he looks quite lively. I'm sure he'll be okay!" ■

POLICE PUBLIC CALL BOX

◀ *Terrance Dicks with his friend and former colleague Barry Letts at the* **Doctor Who** *press launch in March.*

Photo by Paul Vyse

BOOK

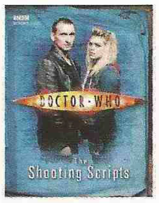


NOVEL BBC Books
RELEASED October 2005
FEATURING The Second Doctor
SETTING The Napoleonic Wars

The Doctor has been captured and put on trial by his own people, accused of their greatest crime: interfering with the affairs of other peoples and planets. He is sentenced to exile on Earth. That much is history.

But now the truth can be told – the Doctor did not go straight into exile. First the Time Lords have a task for him. From the trenches of the Great War to the terrors of the French Revolution, the Doctor finds himself on a mission he does not want with a companion he does not like, his life threatened at every turn.

Will the Doctor survive to serve his sentence? Or will this adventure prove to be his Waterloo?

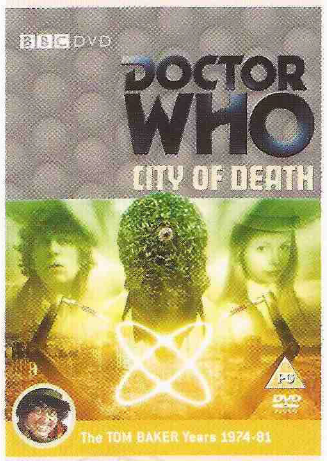


DOCTOR WHO:
THE SHOOTING SCRIPTS

BOOK | BBC BOOKS | £13.99 | OCTOBER

This volume, edited by Russell T Davies, includes all 13 shooting scripts for the first series' episodes.

DVD



DVD BBC DVD
RELEASED November 2005
FEATURING The Fourth Doctor and the Second Romana

DVD EXTRAS
- Audio Commentary from guest stars Julian Glover (Scaroth) and Tom Chadbon (Duggan) and director Michael Hayes
- *Paris in the Springtime* – documentary on the making of the story
- PDF images of the 1980 *Doctor Who Annual*
- Photo Gallery
- Production Notes
- *Paris, W12* – raw studio footage from the recording of the story
- *Prehistoric Landscapes and Chicken Wrangler* – original film FX footage from the production
- *Eye on... Blatchford* – A day in the life of Sardoth, second-to-last of the Jagaroth

City of Death

Written by DAVID AGNEW | Preview by DAVID DARLINGTON

I REALLY SHOULDN'T LET MY opinions intrude on these preview pages, but sometimes it's irresistable. I mean, were it not for *City of Death*, this page would be written by someone else, for *City of Death* it was that hooked me on this show. So why has it taken so long for this pride of the late 1970s to reach the promised land of DVD? Good question. I'm glad you asked it...

"Our game plan," reveals DVD content producer Steve Roberts, "is to avoid falling into the same trap as the VHS releases, which put out all the big-hitters first and left the less popular stories until last. *City of Death* was actually selected because our colleagues in the US felt that there needed to be a strong Tom Baker story this year – the US is much more Tom Baker-centred than we are. I'm interested you hold it in such high regard, because on the face of it there are elements that would ordinarily mark it out for criticism – Kerensky ageing to death and the unveiling of Scaroth being prime examples! But the fans seem to overlook these in the face of what is a very beautiful script, probably..."

Ed Stradling has produced the documentary for this release, albeit on this occasion with some high-profile help. "I asked Jonny Morris to come on board," reveals Stradling, "because I needed structure. It's difficult enough to structure a talking heads piece, but when most of the key people are either dead or unavailable, it's impossible. Plus talking heads pieces can be dry, serious affairs, and I wanted something more in the spirit of the story. So it had to be scripted and narrated. I could have written a workmanlike script myself, but I thought it better to get a professional. I asked Steven Moffat who was too busy, y'know, writing *Doctor Who* or something... but he recommended Jonny."

> "Talking heads pieces can be dry, serious affairs – we wanted it to be in the spirit of the story..."

"Ed asked me at the last **DWM** party," Morris confirms, "about five minutes after he'd asked Steven. Originally the plan was to have Tom Baker wandering around Paris. It's a nice idea – but actually, there's not a lot you can do with an actor on location, because either you ask him questions which you could ask him anywhere, or you ask him to react to his surroundings in a witty, off the cuff manner, which is a hell of a thing to ask of anyone. So I wrote some 'hilarious ad-libs' for him..."

"But Tom then had to go off to do *Monarch of the Glen*," Stradling continues. "It was a shame, but his absence meant the programme went much more along the lines originally envisaged." "We're fairly resigned to Tom not being available," Roberts concludes, "but I was disappointed Lalla Ward [Romana] didn't want to be involved, especially after the brilliant job she did on the commentary for *The Leisure Hive* – I was hoping for more of her fabulous insight and cutting wit!"

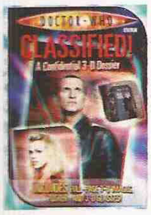
A surprising echo of September's *The Web Planet* release is the inclusion of material from World Distributors' *Doctor Who Annual* – this time the volume for 1980. In this case, however, there's no obvious connection between the *Annual* and this particular story. Is the plan to include *Annual* material on the first apposite release from now on?

"Absolutely!" grins Roberts. "We discovered quite recently that the rights on this material reverted to the BBC years ago, so they represent a very cost-effective extra – and one which I think will prove very popular. Steve Bagley does an amazing job on these."

And – something I'm fairly sure Steve Roberts once said wasn't likely to happen again – there's so much extra stuff included that the release has been given a whole extra disc.

"By necessity!" Roberts insists. "We've been guilty of cramming too much onto one disc, so I decided to limit extras to 70 minutes, and that's the basis on which I commissioned the extras package for this release. However, very late in the day we were given access to some raw studio recordings – which we absolutely *had* to use! So I made an impassioned appeal for a second disc to my commissioning editor at BBC Video... who just replied 'Yeah, fine'!"

Well, it *is City of Death*, after all. Anyone tries to skimp, and they'll have me to answer to. If only Dudley Simpson's gorgeous score still existed in isolation, then we might have here the one thing producer Graham Williams said he never wanted to see: the perfect slice of *Doctor Who*, now yours to keep and keep again. ■

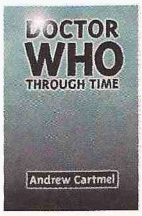


DOCTOR WHO:

CLASSIFIED!

BOOK | PENGUIN CHARACTER BOOKS | £TBA | OCTOBER

This 24-page 'Confidential 24-page dossier' includes full-page 3-D images, a poster and 3-D glasses.



DOCTOR WHO:

THROUGH TIME

BOOK | CONTINUUM INTERNATIONAL PUBLISHING | £TBA | OCTOBER

Former *Doctor Who* script editor Andrew Cartmel presents a complete history of the series from 1963 to the present.

Scaredy Cat

Written by WILL SHINDLER | Preview by MARK WYMAN

***SCAREDY CAT* IS THE SECOND** audio drama for Big Finish by Will Shindler, and the second to feature Paul McGann's Eighth Doctor. Work commitments prevented Shindler himself from discussing *Scaredy Cat*, so we asked companion Conrad Westmaas (C'rizz) and Nigel Fairs – a director new to the *Doctor Who* range, although he previously acted in stories such as *Nekromanteia* (2004) – for their thoughts...

"Will Shindler has a very distinctive writing style," observes Westmaas. "Having been in his previous story [*The Twilight Kingdom*, 2004], I could have guessed this was his. There's a gritty, thought-provoking edge – and his villains are completely barking! Will's a bit like Rob Shearman [both worked together on BBC One's *Born and Bred*], in that he's the sweetest man imaginable, but given how villains' minds work, you can't help but worry where he gets such insights into the human psyche."

Scaredy Cat is set far from Earth. Did the script help Westmaas to imagine being on another planet during recording? "Yes, because another of Will's skills is giving his stories a strong sense of place. It must be easy with 'off-world' *Doctor Who* to set it on Planet Blah, but in Will's stories, the setting feels more like a character in its own right. It's brooding and sinister, not just a backdrop."

We asked Nigel Fairs to choose three words to describe the atmosphere he was seeking. "Now you're asking!" says the Brighton-based director. "Um... 'Intriguing', 'Thought' and 'Provoking'," he ventures – the cheat! "It's an intelligent script with a fascinating take on the nature of evil. Who's the real 'baddie' – the murderer or his captives?"

How had Fairs found taking the reins of such an established team? "An interesting experience. I've adored working with India Fisher [Charley] before," says Fairs, who worked with the actress on a Big Finish *Tomorrow People* audio. "She and Conrad are a splendid team who make everyone feel at home and genuinely care about their work."

> "There's a thought-provoking edge to Will's stories – and his villains are completely barking!"

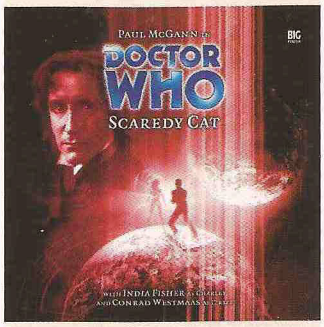
How had Fairs come to cast Michael Chance and Arthur Bostrom (the language-mangling gendarme from the BBC's classic Second World War-set sit-com *'Allo 'Allo!*) in pivotal guest roles? "I've known and worked with them both for years, since we all live in Brighton," Fairs explains. "Arthur's one of the most intelligent and funny people I know – we share a love of the English language – while Michael's a thoughtful actor, who cleverly adds subtle colour to roles that could be played one-dimensionally."

With Bostrom playing Professor Arken, we had to ask Conrad whether the cast had resisted greeting him with a 'Good moaning' during recording? "Everyone had done really well not using any *'Allo 'Allo!* quotes until the final section. Then we were bundled in to record crowd scenes of dying people – only to have Nigel ask Arthur if we could possibly have 'good moaning'. I suppose we had it coming!"

Enough of such frivolity: what was it like being confined with a killer – a smooth-talking one in the Hannibal Lecter mould – as C'rizz is within the story? "The villain of the piece here doesn't just steal the show, but has it gift-wrapped and delivered to their front door," Westmaas enthuses. "It's a really twisted, gleeful performance – there's nothing more fun than an arch-baddie who's really loving it."

But what about C'rizz's own darker side, which *Terror Firma* started to highlight. Does Westmaas know where that all leads? "After being an all-round Mr Nice Guy, I'm glad C'rizz is starting to show his true colours (ahem!). But after *Terror Firma* revealed that he has some 'lodgers in the upstairs bedroom', it's not like he's constantly off sharpening a large axe – he's still a fully functioning companion, but it's great knowing where it's all heading now. There's plenty of trouble a-brewing – but it's still the Doctor and his two trusty sidekicks fighting the bad guys. For now..." ■

CD



AUDIO DRAMA Big Finish
RELEASED October 2005
FEATURING The Eighth Doctor, Charley and C'rizz
SETTING The planet Endarra
STARRING Paul McGann, India Fisher, Conrad Westmaas, Michael Chance, Arthur Bostrom, Spencer McLaren, Rosalind Blessed, Ellis Pike, Linda Bartram
DIRECTOR Nigel Fairs

When C'rizz enthuses about visiting a planet as unsullied as the Garden of Eden, the Doctor chooses Endarra – the twin planet of war-torn Caludaar. Endarra is supposed to be off-limits to preserve its sanctity, but the TARDIS detects signs of humanoid activity. What secret research work is Professor Arken engaged in? Who or what is concealed in the mission's restricted area? And how can a childish taunt be connected to "the souls of the vengeful" from long ago?

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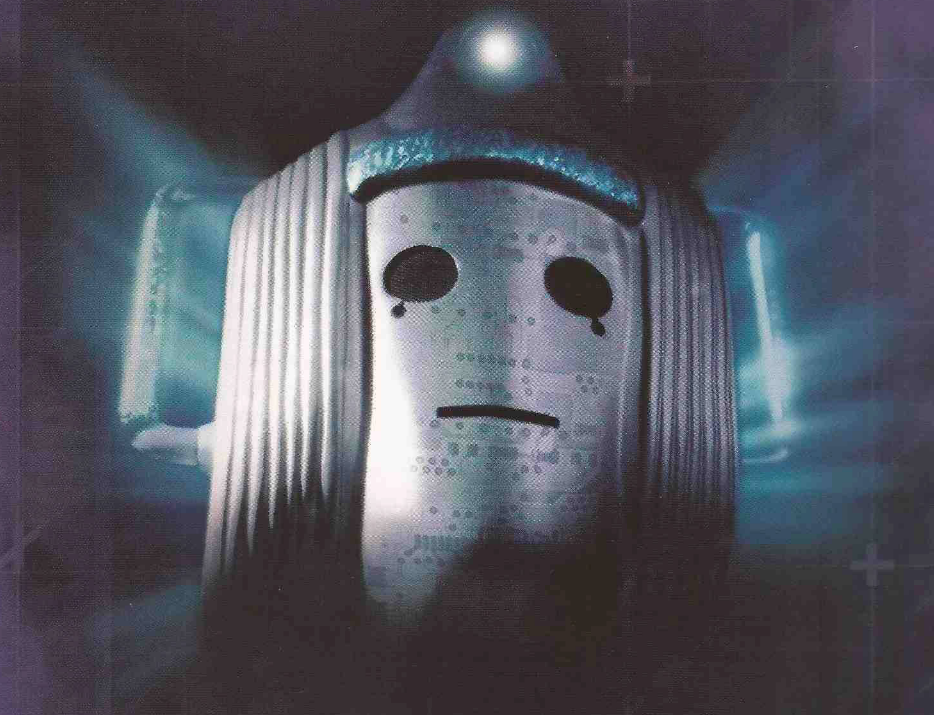

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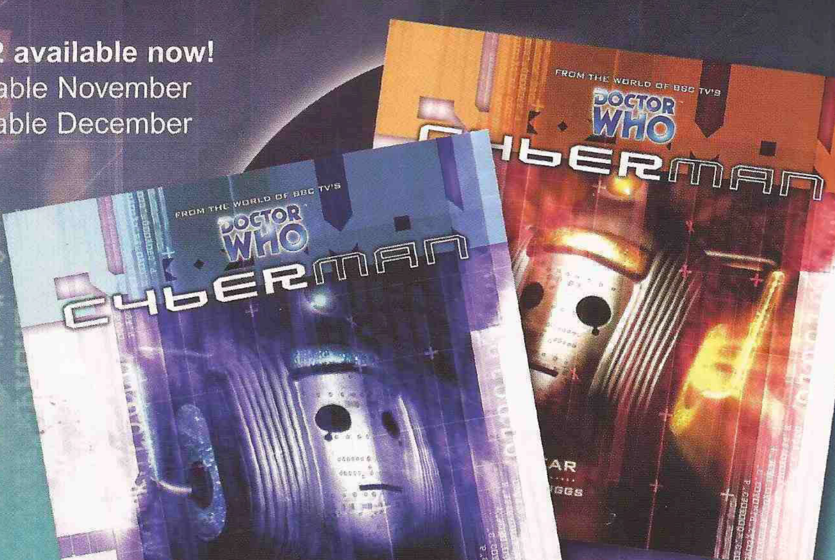
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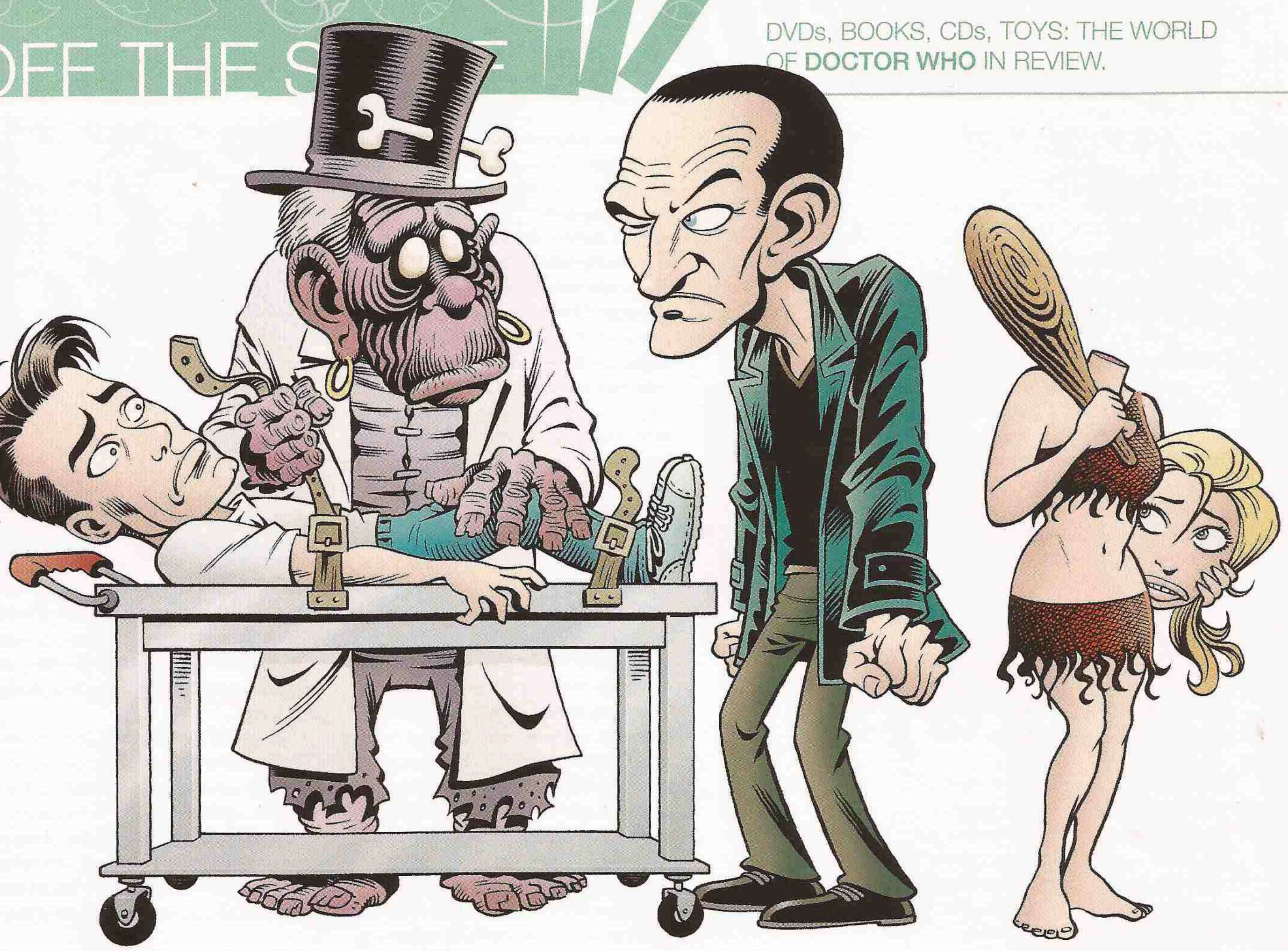


DOCTOR WHO

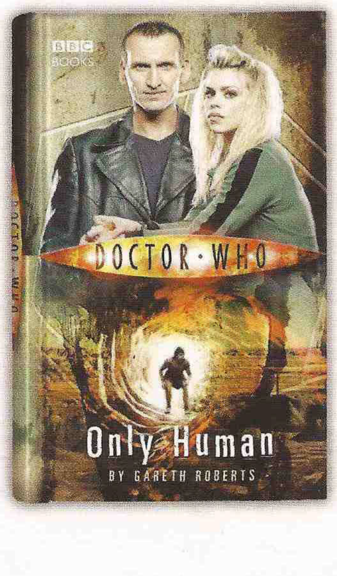
ONLY HUMAN
THE STEALERS OF DREAMS
THE DEVIANT STRAIN

NOVELS BBC Books | **BY** Gareth Roberts, Steve Lyons, Justin Richards | **PRICE** £6.99
OUT Available now | **WWW** bbcshop.com

GONE, BUT NOT FORGOTTEN. Though he may have been replaced in the final moments of the last series by David Tennant's Time Lord, the Ninth Doctor lives on in these novels. As with the previous Ninth Doctor books, these three new adventures – *Only Human*, *The Stealers of Dreams* and *The Deviant Strain* – all successfully reproduce Christopher Eccleston's performance, transferring his cocky, blokeish portrayal straight onto the page. That's not the only way in which these books resemble their predecessors, and the TV episodes that inspired them, but given that five authors have now tried their hands at writing the Ninth Doctor without fumbling the job, it bodes well for potential further novels.

Recognising the physicality of Eccleston's performance, all three writers continually describe what the Doctor is doing, be it checking his watch for the year, slipping one arm around Rose or frantically using the sonic screwdriver to seal one of the monstrous Hy-Bractors inside their cell. This, combined with a good ear for the Doctor's defensive sarcasm and moral outrage, really makes the printed-page Ninth Doctor come to life.

Sadly, this is more than can be said for Rose and Captain Jack. Though she features prominently in all three novels, it is only in *Only Human* that Rose really gets a chance to shine. Her infectious wonder at the prehistoric forest she is transported to, her disgust at the fate of the peaceful Neanderthals at the hands of her Human ancestors, and her wiliness when she is betrothed to a caveman mean that *Only Human* is very much Rose's novel, and more or less her finest hour. In comparison, she gets relatively short thrift in *The Deviant Strain*, in which she plays the role of a traditional companion (that is, she gets chased by monsters and screams a lot), and in *The Stealers of Dreams* which, amusingly, sees her lose her marbles for much of its length.



Jack fares even less well. Though he gets to wear some suitably outrageous costumes, including a sailor suit and some PVC fetish trousers – and drops even these when he needs to distract the army – Jack is pretty much sidelined through *Only Human*. While the Doctor and Rose travel back 30,000 years BC to investigate the use of a dangerous time rip engine, Jack is left in twenty-first-century Bromley to look after the Neanderthal, Das, with the hilarious consequences of the spaceman and the caveman's flat-share documented in all too brief journal entries. If ever there is a sit-com spin-off from *Doctor Who*, this should be it. Steve Lyons makes more use of Jack in *The Stealers of Dreams*, having

> "It is only in *Only Human* that Rose really gets a chance to shine..."

Illustration
ROGER LANGRIDGE

PROFESSOR BERNICE SUMMERFIELD AND THE KINGDOM OF THE BLIND

AUDIO DRAMA Big Finish
BY Jacqueline Rayner
PRICE £10.99

BERNICE SUMMERFIELD
AND THE
KINGDOM OF THE BLIND
STARRING LISA BOWERMAN

BENNY'S LIST OF ENCOUNTERS WITH the Doctor's past foes grows ever longer with this latest adventure that sees a return for old, one-eyed Hartnell monsters, the Monoids. Set at an earlier time than their 1966 TV story *The Ark*, Jacqueline Rayner's cleverly titled story sees Benny dragged to a world where Monoids rule over mute humanoid slaves. The Monoids – who, at this point in their history can not only talk but, unlike their TV counterparts, have mouths as well – fear that, one day, their slaves will gain voice and discovering Benny can talk, threaten her with having her tongue cut out.

So far, so Charlton Heston in *Planet of the Apes*. Where Rayner's story starts to change direction is when it's revealed that the slaves were once a powerful race of superbeings who, having helped free them, Benny discovers are just as cruel and vindictive as their one-time Monoid masters. *Kingdom of the Blind* is a story where, for once, it doesn't all work out alright in the end. Like *The Ark*, it focuses on regime change and revenge, and while it has its fun as a prequel, it still makes a good story in its own right. Where it really scores, however, is in its exploration of the Monoids and how their hatred of humanoids and other life-forms seems based on most of them having more senses than they do themselves, hence their brutal form of oppression that, as well as cutting out tongues, also includes gouging out eyes and cutting off ears.

There are a few problems. Benny's ex-husband Jason is somewhat pointlessly brought along for the ride and there's a rather contrived use of a special pendant to get Benny involved in the adventure and which, in another cliché, turns out to be a vital component of an ancient spaceship.

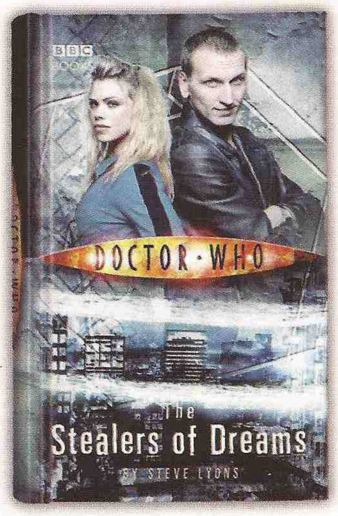
Sound and music, though, are excellent, which combine to create an appropriate Hartnell era-like feel with strange metallic clangs and clashes. The cast are faultless too. With Jason as the spare part he tends to get most of the throwaway lines, leaving Benny actress Lisa Bowerman free to give one of her strongest performances. Praise also for Richard Unwin who plays all of the Monoids, and for investing their not-really-very scary underwater-like warbling voices with at least a modicum of menace.

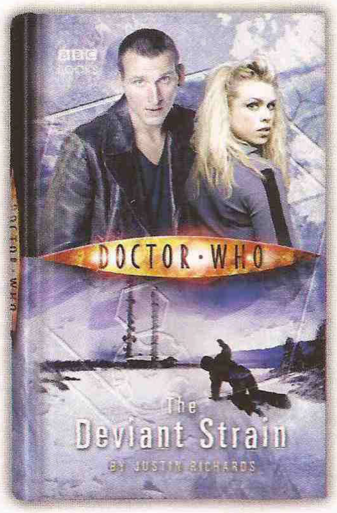
VANESSA BISHOP

him apparently solve the mystery of illicit, revolutionary TV broadcasts before leading the rebels' final defence of their ad hoc headquarters. All three novels make the most of Jack's military background, but it is Justin Richards' *The Deviant Strain* that plays most with this element of Jack's character. Unfortunately, it forgets that he's also a raffish scoundrel with an eye for ladies, gentlemen and space aliens, and a wisecrack for every situation. In *The Deviant Strain*, Jack gets all the heroic moments – leading the monsters away from the Russian soldiers, saving a sick girl and rescuing Rose – at the expense of him becoming a disappointingly bland action man, not far removed from some of the less interesting companions of the past.

This fits, though, with the general feel of *The Deviant Strain*. The previous Ninth Doctor books were clearly written to mimic the style of the new TV series. That's less true of these novels. Their prologues are more reminiscent of old *Doctor Who* – which generally began with a hapless extra being bumped off by an unseen something – than the TARDIS scenes that kick off the new episodes. In *The Deviant Strain*, we have a classic old-style *Doctor Who* beginning, as two teenagers from the Siberian town of Novrosk are hunted down by something horrible that sucks their life force away, leaving them as deflated husks. As the novel unfolds, it touches on all the old clichés of *Doctor Who*. There is an isolated base under siege from blobby monsters, an underground spaceship, a spooky stone circle, and lots of anonymous soldiers who can be picked off, one by one, by the vampiric creatures lurking in the fog and shadows.

Given how keen he is to evoke the style of the old series, it's hardly surprising that Justin Richards casts Rose and Jack in the roles of traditional *Doctor Who* companions. As an experiment to see whether the characters of the new series can be placed in the stock situations of the old, *The Deviant Strain* almost works. Sadly, though, it feels like one of the more soporific six-part stories of the past, and consequently becomes an uphill struggle to finish.





In complete contrast is *Only Human*, which captures the frenetic pace of the current series and, like so many of the 45-minute episodes, is over all too soon. Gareth Roberts takes the style of the new programme and combines it with his own ability to weave a story from the off-cuts of British pop culture. There's a lot of the TV show in the book – a villainess who's as nonchalantly evil as Cassandra, enormous, man-eating monsters that combine the loquaciousness of the of the Slitheen with the relentlessness of the Reapers, and a narrative spanning two time zones as in *The Parting of the Ways*. As in all great *Doctor Who*, there's a balance between humour and horror, with Rose's moral outrage in no way undermined by the fact that she is, at various points, dressed as a nurse or a *Carry On Cleo* cavewoman. Das the Neanderthal provides an outsider's commentary on modern life, with *Are You Being Served* seen as an essay in survival of the fittest. He plays much the same role as Data in *Star Trek: The Next Generation*, except with charm and good humour. And while on the surface this is a hugely enjoyable romp, underneath lies a more melancholy plot about a race of people who keep themselves in a permanently tranquilised state, their inability to really feel anything is starkly different from the Neanderthals' artless humanity.

> "*The Deviant Strain* plays the most with Jack's background..."

Falling somewhere between these two stools is *The Stealers of Dreams*. The story takes place on a distant human colony in the twenty-eighth century where the population is fed a constant stream of Reality TV, and fiction is outlawed in case it drives people 'fantasy crazy'. There are superficial links between this and *The Long Game* and *Bad Wolf*, although this time there's no Jagrafess behind it all. Steve Lyons cut his teeth writing *Doctor Who* books, and *The Stealers of Dreams* feels more like a traditional Seventh or Eighth Doctor adventure – there are no real villains, only victims, and secondary characters receive as much attention as the TARDIS crew – than any of the other Ninth Doctor books.

It's also funny, with Rose's descent into madness played more for laughs than drama. The scenes in which she imagines that the Doctor is helping her break into the asylum are particularly amusing. But, as with *Only Human*, it's not all comedy. There are also some pertinent observations on the influence of television, and the dangers of blindly following those in positions of authority that make this a little deeper read than the other Ninth Doctor novels.

Although they are clearly informed by the new series, these three novels don't seek to slavishly reproduce every element of the programme. For example, Jackie Tyler makes only a fleeting appearance, and the familiar locales of space station and council estate are swapped for alien planets and Russian waste lands. There's fun to be had spotting the obligatory Bad Wolf references, and the psychic paper is produced once too often, but on the whole these Ninth Doctor books feel more adventurous than the earlier novels, keen to push the TARDIS crew into new times and places while retaining the style of the show.

Those who complained that the previous novels were targeted at a younger audience should also find something to please them within these books. Though it's the weakest, *The Deviant Strain* still has much to recommend it, particularly to readers who enjoy old fashioned chills. *The Stealers of Dreams* and *Only Human* are more fun, combining fast-paced stories with plenty of humour and solid plotting. Of the two, *The Stealers of Dreams* is the most likely to please the long-term followers of the books because its plot is slightly more complex and its characters more rounded than in the other Ninth Doctor novels. However, *Only Human* is a better bet for fans of the recent TV series because it faultlessly evokes the dynamic, captivating attitude of the show with the added bonus of a bigger plot than 45 minutes allows. Alongside the earlier novels, there is now a pretty impressive canon of work for the Ninth Doctor that suggests that, given half a chance, there's plenty of mileage in the character yet. Fantastic.

MATT MICHAEL

PAUL McGANN IN
DOCTOR WHO
TERROR FIRMA

DOCTOR WHO

TERROR FIRMA

AUDIO DRAMA Big Finish
BY Joseph Lidster | **PRICE** £14.99
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FOLLOWERS OF BIG FINISH'S EIGHTH Doctor audios may recall that at the end of *The Next Life* the Doctor, Charley and C'rizz had finally managed to escape the anti-time universe of the Divergents, only to walk straight into an army of Daleks. Picking up from this cliffhanger ending, *Terror Firma* sees the TARDIS crew facing up to life in our universe – and perhaps wishing that they had stayed put. While the Doctor is left alone with the Daleks' evil creator, Davros, Charley joins a bunch of unlikely rebels and C'rizz faces a traumatic journey. Before the day is out, all three will be forced to face up to the shadows of the past, and the horrible truth of the Daleks' new home planet.

Terror Firma is unlike anything Big Finish has previously put out. Confirming his reputation as the company's *enfant terrible*, writer Joseph Lidster has taken a premise that could have been turned into one of the more continuity-heavy plays, and instead presents us with an odd audio that never threatens to take the obvious route. The weird, fractured storyline jumps freely between past and present, overlapping scenes jutting into one another like a cubist painting as the listener is forced to jump from a high society party to a minimalist dialogue between a rattled Doctor and a Davros who is less mad scientist than unsettlingly insane. The final impression is of a play that is both surreal and stark, its lack of easy spectacle giving it something of the tawdry feel of a Norman J Warren film from the fag-end of the British film industry.

The criss-cross structure of the play is a reflection of its content. Every character is shown to be a victim of his own past, haunted by the shadows of what might have been. Davros, never the sanest of individuals, has been driven utterly mad by the knowledge of his own previous mistakes. In some fairly intense scenes,

▼ *Davros is back – this time to cause problems for the Eighth Doctor...*

THE TRUE HISTORY OF FACTION PARADOX: VOL 1 COMING TO DUST

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Faction Paradox
COMING TO DUST

AFTER SIX ADVENTURES WITH BBV Audio, the *Faction Paradox* CDs have moved to Magic Bullet Productions, the company behind the *Kaldor City* series. Revolving around the war-torn saga of Faction Paradox, the mysterious part-cult, part-crime, time-travelling organisation originally created by Lawrence Miles for the BBC's *Doctor Who* novels, the *Faction Paradox* CDs have found an audience with those who like their fantasy with a dark gothic edge – and this certainly keeps up the tradition. Miles' *Coming to Dust* begins the story of three Englishmen living in eighteenth-century Naples who discover evidence that a sinister entity from before the time of the Pharaohs may be about to return. They enlist the help of Cousin Justine and Cousin Eliza – but supernatural assistance always comes at a price.

Past *Faction Paradox* CD stories have involved *Doctor Who* elements such as Sontarans and a Peking Homunculus. *Coming to Dust* sees Gabriel Woolf reprising his role as Sutekh from 1975's *Pyramids of Mars*, and heading a strong cast that includes Isla Blair as Sutekh's servant on Earth, Julian Glover, and Wanda Opalinska and Jane Lesley as the new Justine and Eliza. Miles uses Sutekh sparingly, once in a fifteenth-century prologue where he interrogates a female warrior, and again in a sequence at the Time of the Osirans where, with Glover playing his confidante, he pours scorn on his brother Horus' achievements.

Despite jumping around in these time zones, this is exciting and easy to follow, and boasts some enjoyably rich and flamboyant characterisations, especially Corwyn Marne (Robert Lock) as the most daring of the story's three English dilettantes. It is also a good 'stepping-on' point for newcomers, as Marne's black magic-like ritual to summon them up comes complete with a pretty full potted history. Production is generally very good, even if a few of the battle scenes sound a little undermanned. Glover feels slightly underused as well, although, as Justine departs vowing to kill Sutekh and *Coming to Dust* is the first in a series of linked adventures, we might not have heard the last of him yet. Overall, this is a stylish piece of work that weaves history and legend together in a very satisfying way.

VANESSA BISHOP

which bring the arguments of 1975's *Genesis of the Daleks* full circle, he almost succeeds in pushing the Doctor into ending everything. Terry Molloy pulls out the stops to give us a schizophrenic Davros who veers between desperate self-pity and gloating megalomania. This is in effective contrast to Paul McGann's subdued, soul sick Eighth Doctor – a low-key performance that works well.

To solely focus on the sombre elements of the play, though, would be to ignore how funny this is. Julia Deakin – *Spaced*'s Marsha – is hilarious as Harriet, forever organising soirees for the right class of people, and the Doctor's first reaction to the sight of the assembled ranks of the Daleks – to back away slowly – is inspired.

Anyone expecting a crowd-pleasing, action-packed romp would be well advised to look elsewhere. Both Big Finish and the BBC have found more original uses for the Daleks. Alongside last month's *The Council of Nicaea*, the ambitiously different *Terror Firma* represents a real return to form for Big Finish, and suggests that the audio plays are emerging from the doldrums in which they've been languishing.

MATT MICHAEL

▲ *The Eighth Doctor, Charley and C'rizz return to our universe – but there's a nasty surprise waiting for them...*

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BBC AUDIO'S THIRD COLLECTION OF seldom-heard *Doctor Who*-related items, presented by Elisabeth Sladen, sees the series spreading its wings a bit to include more television, full or near-complete programmes and never-before-broadcast material. As might be expected, the Doctor's return to television provides a number of interesting pieces, kicking off with Radio 4's *PM* covering last year's on-off negotiations to secure the rights for the return of the Daleks, a subject tackled again in Phil William's 5 Live interview with Russell T Davies, where Davies is happy (on air, at least) to present the situation with Dalek creator Terry Nation's Estate as tough-going but fair. Radio 4's *Today* programme offers the most comprehensive coverage of the new series, although in a feature prior to a studio discussion it takes a surprisingly negative tone, portraying a BBC unconvinced that bringing back *Doctor Who* was the right thing to do and even that it was used as bait to get Russell T Davies to work for them.

Adrian Mourby's 1994 pastiche *Whatever Happened To…Susan Foreman?* has already been released on the *Dalek Invasion of Earth* DVD but feels much better placed here, back in its 'natural' audio environment. Overawed at the task of rebuilding Earth after the Dalek attack and not really that much in love with young freedom fighter David Campbell after all, Susan (Jane Asher) manages to get back to Coal Hill School in the 1960s, where she finds schoolteachers Ian and Barbara back at their jobs and claiming that they'd never been away. Often very funny and occasionally quite dark, Mourby's play takes the form of a series of interviews, with Susan putting forward her own, often embittered, thoughts of her adventures, including the view that her Grandfather locked her out of the TARDIS because she was cramping his style with the ladies. The piece reaches its zenith with a phone call to a now reclusive Barbara Wright, who refers to her Coal Hill Days as "bad stuff" before claiming the documentary's researchers have got the wrong number.

Goodwood Races is the disc's exclusive attraction. Recorded in 1974 to be played over an appearance of the Whomobile at Goodwood's famous five-day summer festival, and featuring the voices of Jon Pertwee and Elisabeth Sladen, this sees Sarah Jane Smith taking the Doctor's futuristic car for a spin and getting attacked by Aggedor and a troop of Daleks. This is fun, even though it's a bit odd that it's Sarah having the adventure and not the Doctor, who's unable to get away from UNIT HQ. The footage also has a nice sense of the period, with Sarah's threat to report the Daleks' disruption of the event to British Leyland and racing driver Stirling Moss. Overall, though, this was clearly intended as a very visual piece, and without being able to see the display it can sound a bit slow and stilted. It's good to have it here, all the same.

As with previous volumes, this collection includes another edgy interview with Tom Baker, this time his spat with Frank Bough on a 1978 edition of *Nationwide*. Bough suggests that Baker has to be 'Doctor Who' all the time – a remark that appears to irritate Baker, who then proceeds to ramble and shout at his host. To be fair, though, you can see Bough's point as Baker's flippant and bombastic attitude isn't too far removed from how he was portraying the part at the time. *Where are they now?* (BBC1, 1980) features a short interview with Alpha Centauri voice Ysanne Churchman who, asked by comfy host David Jacobs where she got the inspiration for the creature's squeaky voice, replies that the production team had asked for the pure voice of a young boy mixed with the mentality of a homosexual civil servant. From the brief pause that follows, it seems that this was not what Jacobs was expecting.

Interviews make up the majority of what's on offer and Volume 3 has a particularly strong showing of companions, including Carole Ann Ford, Mary Tamm, Lalla Ward and Sarah Sutton. Ward's, from an appearance on a 1979 edition of *Multi-Coloured Swap Shop*, is most notable for Noel Edmonds presenting her with a viewer's letter complaining about a drop in the series' standards, while Sutton's, from BBC Radio West Midlands in late 1984, concentrates on the stigma of being a *Doctor Who* girl in light of finding work after leaving the series.

The comedy chosen also focuses on the new series, most entertainingly with 'Doctor Who and the Lifestyle Makeover Property Cookery Programme… of Doom', *Dead Ringers*' look at how the programme might need to change to fit in with current television trends, and *The Now Show*'s Mitch Benn song on the Dalek deal, which includes a satirical list of the creatures' possible demands. Perhaps most amusing of all, though, is 5 Live's Matthew Bannister show, a straightforward phone-in to choose your favourite Doctor that descends into farce once Ann from Cornwall comes on the line with a choice of three and then struggles to remember much about any of them. The feature also sees a late surge for William Hartnell, with one caller claiming him as the most frightening Doctor Who "not least because he had such bad post-War teeth..."

VANESSA BISHOP ■

▼ *William Hartnell gets his 'bad post-War teeth' seen to...*

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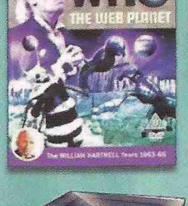
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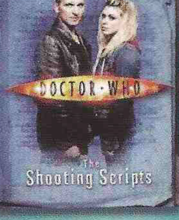
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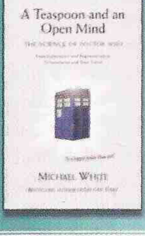
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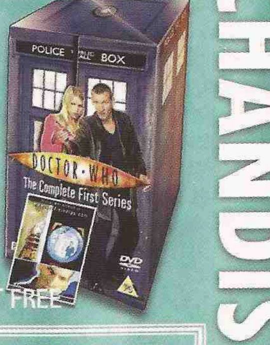
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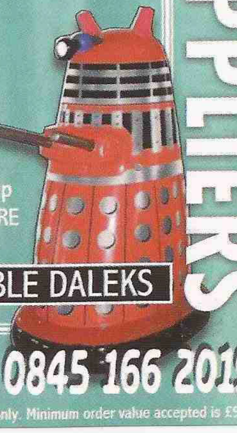

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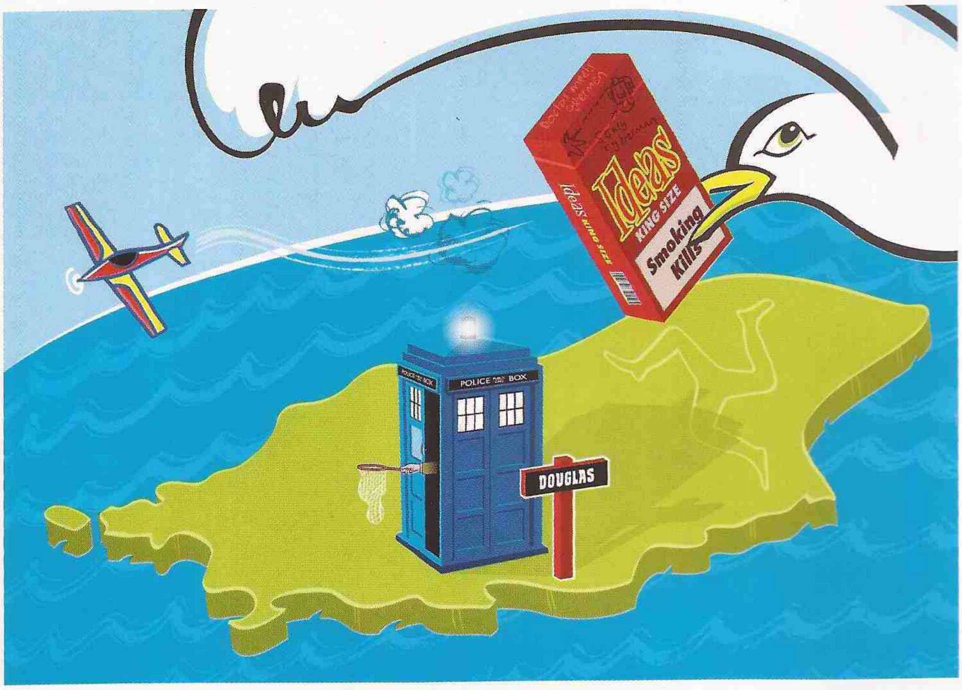
PRODUCTION NOTES

SCRIPT EDITOR **SIMON WINSTONE** TAKES US BEHIND THE SCENES...



WELL THIS IS ANOTHER MILESTONE for me – writing for **DWM**! I feel at once blessed and terrified. I'm very much the new boy, finding my feet as it were, and now I get to pass on my insights to a readership eager for news and forensic in their examination of anything written about *Doctor Who*. Perhaps I'll slip up, let several cats out of all manner of bags, and then I'll have to face the wrath of the man whose seat I'm keeping warm – Russell. I don't think I'd like to mess with Russell. He's a big fella and in comparison I'm weak as kitten. So I shall attach a post-it with 'be circumspect!' written on it to my screen, and proceed with care, ever watchful.

We are now in that most exciting of times as the second production team comes on line. While the first three episodes are nearly shot (and don't they look just beautiful in the rushes), the next two are into final preparation. There's no time to catch your breath. Making *Doctor Who* is unremitting. The show's so complex, the production values so high, making it can only be a labour of love. Everyone goes the extra mile because it's *Doctor Who*.

The second block consists of two rich, enchanting episodes, dazzling and full of terror. Monsters – oh there'll be monsters alright. Things you've never seen. Best I don't tell you though – wouldn't want to spoil it. Each will be realised in a different way. The Mill will weave their CGI magic, but there will also be in-house, real, practical monsters. It's all so different to what I'm used to after seven years at the coal-face of soap opera.

On *Emmerdale* and *EastEnders* the challenge was all about finding new ways to tell the same sort of stories – affairs, betrayals, loves and losses. The characters and locations rarely changed (that is the very nature of soap after all) and so it was the little truths that mattered, made each episode different. Sometimes this was seeing a subject from an unusual perspective, or sometimes it was finding a new insight into a character. All this was worked out in great detail in smoke-filled rooms, debate raging over whether someone would or wouldn't sleep with someone (largely the men saying they would and the women they wouldn't). All of it then written down in grids, worked out, ground out and divvied up to writers. Every few weeks the process begins again, with no chance to reflect – and when you eventually see the episode on screen you just hope it makes sense.

Contrast this with a day in the life of a *Doctor Who* script editor. I'm in Manchester to meet two writers, Matt Jones and Mark Gatiss. Julie and Russell are there too for these separate meetings. The first, at Russell's house, was an epic exploration of the nature of evil and what we are really, really afraid of. How scary can we be? Everyone throws ideas into the pot, Russell conducting, Matt Jones becoming increasingly enthused. At the end of it all, I'm breathless at the scope of what we're trying to achieve, a little nervous at whether in fact it could possibly be made.

"RUSSELL HAS SET ANOTHER TRAP FOR ME! HE CLEARLY WANTS TO TEST MY METTLE..."

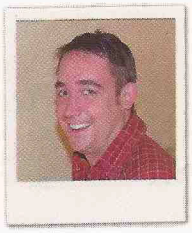
Still no time to reflect though, because we have to get on to the next meeting with Mark. Again, the same excitement is apparent. This is a period piece – with a very new horror in it. In soap you have to remember three simple questions of the characters in the show. Who are they? What do they want? How are they going to get it? These questions drive the show and ensure you bring the audience with you. If they can't understand why someone's acting the way they are, they won't believe it. The same is true of *Doctor Who*. Even a malevolent entity needs to be understood or it will seem less real. It can't be evil for the sake of it. So they're the same questions, but they have very different answers.

After the creative heights of these meetings, I have to return to the practicalities of the episode closer to production. Small changes are made to the script based on how long it's coming in, what can be realised in the time allowed to shoot, or how a location will work. Notes are taken. Russell's happy with them all. He's got his notes; I'll send him a script to write over (you have to be very careful which versions are used, as production are dependent on scripts being 'locked' so they can work out budgets and how they're going to do everything). All seems in order, until I learn Russell's left his script in Cardiff and he's writing in Manchester, so I'd better check everything. Sudden panic at the accuracy of my notes ensues, but I'm up to the task – Russell's just keeping me on my toes. Then the script's sent over. All seems well, until – is that scene a different number? Something's amiss. Russell, bless him, has set another trap for me. This isn't the shooting script I sent him at all. He clearly wants to test my mettle, see if I'm really up to the job. He has been wily, so I must be wilier still. A model of assured calm, I make the changes in the correct version. Confusion will not reign on my watch (well not *too* often, I hope). I imagine Russell smiles at my work. I have risen to the challenge.

With that script away, I'm back off to London for a meeting on a very exciting innovation for Series Two (I won't say what, though). The train gives me time to read through scripts, imagining how they'll look on screen, hearing David and Billie's voices in my head, wondering about casting. I'm chomping at the bit to see them hit the screen. I'm thankful not to have anyone at my side – can't have folk sneaking a peek at what's to come! I am childishly excited, as ever. After all, I'm working on *Doctor Who*. I'm doing the job that Terrance Dicks and Douglas Adams did! What could be better?

My smile fades when the phone rings. It's a message from Russell. He's made some more changes and this time they're on the back of a fag packet in the claws of a gull heading towards the Isle of Man.

Another test and I will rise to it! All I need is some kind of light aircraft... ■



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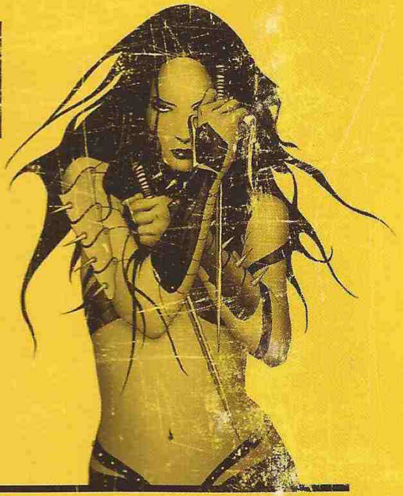

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